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JAMES FRANCIS COOKE

Associate Editor EDWARD ELLSWORTH HIPSHER

Printed in the United States of America

The World of Music

Interesting and Important Items Gleaned in a Constant Watch on Happenings and Activities Pertaining to Things Musical Everywhere



party in recognition of the

seventieth anniversary of three of the members-Emile Jacques-Dalcroze, Joseph Lau-ber and George Hauser. Works of the three honorees were performed on a public program and were enthusiastically received.

ABBÉ BRUN, of Paris, is reported to be demanding damages for the transforming of one of his religious compositions into a rumba. The offense was all the more irritating, as printed programs announced this rumba as an adaptation from a Mass by the Abbé.

during its season of 1934-1935, twenty-one operas, fourteen of which were by Italian

WALLACE GOODRICH, director of the of rhythm, or variations in harmony, or other New England Conservatory of Music, has re-technical points; by observing the musical ceived from the French Government the score on a screen, while it is being played or with the artists and the thorus of the Opera with the artists and the chorus of the Opera with the artists and the chorus of the Opera with the artists and the chorus of the Opera with the direction of the direction Honor, this in recognition of his services to the musical art of France. Mr. Goodrich has been responsible for the first American per-formance of many French compositions, including the major organ works of César Franck and the "Symphonie Romane" of

HANDEL'S "THEODORA," an oratorio which has been known to America chiefly by its beautiful aria, Angels, Every Bright and cago, with Mary Ann Kaufman in the leading rôle and George Carlson conducting,

ERICH KLEIBER, the eminent German conductor, has been decorated by King Victor Emmanuel III, as Commander of the Order of the Italian Crown, this in recognition of his services to Italian musical art in Germany.



Three former conductors— Timothee Adamowski,

Gustave Strube and Clement Lemon-were favorites on their programs of other days

film called "Harmony Lane," in which some of the most famous Foster songs will be woven Venable and Joseph Cawthorn,

GEORGES GEORGESCO, an unusually fornia, competent musical amateur of Rumania, has been leading the Philharmonic Orchestra of Athens, Greece, while its regular conductor, THE LA SCALA OF MILAN presented. Dimitri Mitropoulos, is on a foreign tour.

PROJECTING THE MUSICAL SCORE composers and seven by foreigners. And on a screen during its interpretation is an thus is the native composer encouraged in all experiment being carried out at Brown Uni-

House of Berlin, was the center of a demonstration not usual in these days. On leaving the theater it became necessary for the police to clear a way for her car, while members of

THE NATIONAL ASSOCIATION OF MUSIC MERCHANTS, the National Asso-ciation of Sheet Music Dealers, and the Namental purposes of the enterprise were to exchange ideas and to take such action as will develop a higher and more profitable type

ported to have created such enthusiasm as has seldom been seen in that historic house. But America had to discover Pons before Paris would listen to her!

SIR THOMAS BEECHAM gave London one of his periodic "thrills," when at the performance of "Lohengrin" for the opening of the Covent Garden season he ordered all doors Mr. Fielder a special Salu-closed at the time for the Prelude and not tation for the occasion. reopened till the end of the first act of the

"STEPHEN COLLINS FOSTER WEEK" PERHAPS THE LARGEST BRASS THE ASSOCIATION OF "STEPHEN COLLINS FOSTER WEEK."
SWISS MUSICIANS held will begin on September 7mt; and have 100 miles of the control of the connection it is interesting to know that the Mascot Pictures Corporation has prepared a and the National Anthem, with J. H. Iles

> ute. A large choir and orchestra will be employed in the production, of which the leading actors are Douglass Montgomery, Evelyn Venalès and Joseph Cawthorn the United States Navy, at San Diego, Cali-

OSSIP GABRILOWITSCH, it is reported, has been granted a sabbatical year, for the season of 1935-1936, by the management of the Detroit Symphony Orchestra. This, which will be his second such period in twenty-one years with the orchestra, is to be used as a time for convalescense from a recent operaawake?

This makes it possible for the class torm which, say the surgeons of the Ford awake?

This makes it possible for the class torm which, say the surgeons of the Ford awake?

This makes it possible for the class torm which, say the surgeons of the Ford awake? themes or instruments, to recognize changes of rhythm, or variations in harmony, or other

DUSOLINA GIANNINI, following a recent appearance as Carmen at the State Opera Verdi, with Tullio Serafin conducting.

MRS. ROBERTA CAMPBELL LAWSON. Widor, Mr. Goodrich was a pupil of Widor, at Pairs; and his book, "The Organ in France," the crowd climbed on the running board to has been often commended as both timely and in the commended as both timely and years has attracted notice for her programs of "Indian Music and Legend."

THE ROBIN HOOD DELL season of to be dead to the state of the drawn unprecedented crowds to this charming nook of spacious Fairmount Park.
Among the outstanding conductors have been will develop a higher and more profitable type of merchandsing in the retail music business.

WHEN LILY PONS appeared in May, as the heroine of a centenary performance of "Lucaci di Lammermoon" at the Opéra of Pasirs her rendition of the Mad Scene is re
Paris her rendition of the Mad Scene is re
"Responsable conductive" of the Mad Scene is re
"Responsable conductive in the Mad Scene in the Mad Scene is re
"Responsable conductive in the Mad Scene is re
"Responsable conductive in the Mad Scene in the Mad S Smallens conducting,

JOSEF SUK, one of the most eminent of modern Czech composers and a son-in-law of Dvořák, died on May 29th, at Prague. Born, Doorsk, died on May 29th, at Frague. Born, Jordanary 4. 1874, at Krecovic, he was musically educated by his father and at American Music, of which Frague Conservatory where he became a detuctive pupil of Dvořák. His composition at long list of published a long list of published include almost all forms, large and small.

the Daniel Guggenheim Memorial Concerts of the Goldman Band, with Ed-win Franko Goldman as of Central Park, New York City. The first 1918, on The Green of Columbia University. From the first, Mr. and Mrs. Daniel Gaggenheim and Mr. and Mrs. Murry Guggenbeim were the most liberal supporters of the Goldman of further worry, by assuming full responsibility and presenting the annual New York Since the death of Mr Samuel

through the courtesy of Mrs. Florence Gug-THE SEXTET of the Concertgebouw of fifth anniversary with a concert or which the leading feature was the "Carnival of the

concerts have been the gift of the Daniel and Florence Guggenheim Foundation,

CHARLES MANNERS (his real name was Southcote Mansergh), long eminent in Great Britain as a concert and operatic basso, and as director of the Moody-Manners Opera Company, passed away recently at the are of seventy-seven.

LUISA TETRAZZINI, who in the early years of the century charmed us with one of the most luscious voices of a generation but is now in her retirement, has been elected pres dent of the Italian Bel Canto Society of

DR. ERNEST MacMILLAN, for many years director of the Toronto Conservatory of Music and also conductor of the Toronto Symphony Orchestra, was included in the re-This is the first instance of a Canadian being knighted for achievements in the musical profession; so, our hats off to Sir Ernest Mac-Millan. The recognition is eminently deserved.

FREDERICK JACOBI AND ARTHUR SHEP-HERD, two of the younger group of American composers, each has bad a string quartet chosen for publication by the Society for the Publication of

Cousen as As a consequence a nice bouquet of opera. As a consequence a nice bouquet of opera. As a consequence a nice bouquet of opera, As a consequence a nice bouquet of opera, As a consequence a nice bouquet of opera, As a consequence and the second operation of the operation a long list of published works, is best known for his "Horizons" for

MUSIC STUDY EXALTS LIFE



Hector on Broadway

UST where the Astor Hotel now stands at the junction of Seventh Avenue and Broadway in New York City, there was formerly a long row of brownstone residences, and in one of them lived an old French musician whom we knew as a child. He had one claim to glory and that was that he had played in the great orchestra of six hundred which Hector Berlioz (author of the historic "Traité d'Instrumentation") created for a mighty festival in Paris in 1840. Mere mention of this event would make this venerable artist glow as though illuminated by some internal spiritual light. To him this was the all in all of existence. Once he said, "Berlioz, ah Berlioz! After him there is nothing to be known about the orchestra that is new."

What if Hector and his old friend could come back to the Broadway of today and, after promenading through that fantastic allee of permanent electrical fireworks, go into a popular musical show, here and there, and finally arrive at some of the broadcasting studios of Radio City? We are quite willing to believe that Berlioz would be both amazed and entranced by the new rhythmic and tonal orchestral effects achieved by such extremely gifted and ingenious orchestrators and arrangers as Frank J. Black, Ferde Grofe, Russell Bennett, Mayhew Lake and others. Moreover, these effects, which must become a part of the permanent technic of the serious orchestral composers, just as Sousa's innovations affected the scoring of some European masters of his time-these effects are achieved in the most natural manner possible, giving the impression of absence of effort and thorough informality. That is, they attain at once a very high artistic level. Mr. Black's choral symphonies on popular themes. for instance, would doubtless have astonished and thrilled

Berlioz. Probably he would also have been a little staggered by the high efficiency of the players and the excellence of their instruments. The composer of "Les Trovens," it might safely be said, rarely heard such amazingly fine performers as some of those who now nightly play in the classical, semi-classical and popular radio broadcasts. Hector of the Rue Richelieu, transported to Broadway, would probably be the most surprised musician in the world. Yet, even with all this present day cleverness, there are few pieces of orchestral virtuosity which can equal the Scherzo, Queen Mab, from the dramatic symphony, "Romeo and Juliet," of Berlioz.

The glorious orchestral achievements of Berlioz, Wagner, Rimsky-Korsakoff, Strauss, Stravinsky, Debussy, Sibelius and Pizzetti have brought the orchestra to such a high level of technical possibilities that there now seems to be no restraint upon the expression of musical thought.

The Hectors of Broadway have not merely borrowed from the rich classical literatures but have created also orchestral devices of such charm and cleverness that they have won the praise of serious musicians everywhere. More than this, they have brought this technic to play on lighter music which has a very wide human appeal. Again, let us say that the amazing virtuosity of many of the performers of the so called lighter music of today can only be termed "stupendous." These men receive incomes which, in numerous instances, are several times that of the conductors of other days. Paul Whiteman used to boast that he paid one of his stars eight hundred dollars a week.

The astonishing facility with which these men play some of the programs heard over the radio makes the set program performances of orchestras of twenty years

Music Axiom for September a a Let Nature's Autumn Music Lead You on to Finer Efforts.

ago seem like a threadbare coat green with age. In these days it is a truly educational experience, for the musician who possesses a fine radio, to listen to the great variety of new, novel and brilliant sound effects which these Hectors of Broadway have etched upon their highly ingenious scores.

While we are about it, we may as well make deserved comment upon the incredible improvement in popular music during the past ten years. Many of the melodies we hear today are of real and enduring beauty. That is, they are fresh in rhythmic and harmonic treatment, ingenious and fascinating from a structural standpoint, and they have spontaneity and real melodic charm. This is due, without question, to competition and the high prices paid for especially gifted players, which are eliminating from the musical field all but finely trained and gifted musicians. Often, however, the best things are the result of an untrained (musically), natural melodist, like Irving Berlin, who wisely takes his melody, like a diamond in the rough, to an experienced musical lapidary, who gives it the proper accompaniment and orchestral setting.

For in these days, if the composer has not had expert training, the public demands the lapidary. It is not satisfied with sloppy musicianship. It may not know what "musicianship" is; but it is beginning to learn that the cacophony of jazz is ugly and is instinctively turning to lighter music of spirited and brilliant refinement.

Laugh at us, if you will, but we firmly believe that some of the popular music of the day is in many ways a great public benediction. Much of it has to do with romance, eternal romance; and, for even those who do not sing, the mere process of listening to the outpourings of a deep heart sentiment is often a relief and a joy which adds enormously to the solution of the everyday problems of living. Any psychiatrist can tell you of the importance of these social safety valves. More than this, music of the high class, popular type, prepared by master arrangers, does much to interest the average non-musical individual and to turn his attention later to serious music. thus creating at some future time a desire for music study.

Beware of the Auction Piano!

"'I sold you the box And not the socks. The Bowery, the Bowery, I'll never go there any more."

 $S^{\rm O}$ runs the old song with its story of the man who went into a Bowery auctioneer's store and bid on a box of what he imagined contained socks, only to find that when it was knocked down to him it was empty

Our attention has been recently called to thrifty individuals who imagine that when anything is picked up at an auction it must necessarily be a great bargain. These bargain hunters have bought pianos at auction, at prices far more than those for which they could have bought a similar instrument from a reliable dealer, with the dealer's reconditioning and the dealer's guarantee in the deal. In other words, they have bought the box with-

A piano is always something far more than a piece of furniture. The piano in the auction room may be in good condition. or it may have concealed defects of a very serious nature. We know of one man who bought in an auction room what he thought was a bargain grand for about five hundred dollars. He could have bought a grand piano in far better condition from a reputable dealer for about two hundred and fifty dollars. It is much safer and usually cheaper to buy reconditioned pianos from responsible merchants than from auction rooms.

Pianos, unlike violins, are seriously affected by weather conditions and use. That is, they wear out, and, considering the services they give, they should be expected to wear out. Dollar for dollar, looked upon as an investment, a piano lasts from five to ten times as long as an automobile. But, the time must come when you should, in justice to yourself and your art, secure a new piano. If you cannot afford a fine new piano, fresh from the maker, get a reconditioned, guaranteed instrument, not a questionable instrument thrown by old age or fate into the pathetic shambles of the auction room.

Building Up a Larger Class

HOW can I get more pupils?
How can I make my pupils more active? How can I hold my pupils

These are the questions which we are asked most frequently by teachers. Put all these questions in a pot and boil them down, and the resulting answer is one thing—INTEREST.

Interest in music teaching comes first from producing results. If your training in music has been such that you cannot produce results which thrill the pupil and delight the parents, look to yourself. Do not blame the depression, jazz, the changing times, and other extraneous causes. We know that is wrong, because we could point to many teachers who have full classes at this moment, despite obstacles. Often they are located in districts where they are surrounded by teachers who are bewailing their

We do not purpose an attempt to tell you in this short editorial all of the things you are doing, nor what you are not doing, which prevent you from stimulating the results which compel interest. Here are two points, however, which may help you in studying the situation.

You are with the pupil only one or two of one hundred and sixty-eight hours in a week. It is a hopeless task for you to try in this short time to give a real lesson and at the same time to pump in enough of the fuel of inspiration, collateral study, encouragement, and other desirable qualities, to keep the musical interest going during the hours when you are not with the pupil

For years we have been endeavoring to build each issue of THE ETUDE to help the teacher in this way. We try to make a magazine that will supplement the teacher's highest efforts in the home. Show your interest by marking, each month, in the pupil's Etude, special passages which you think might be read with interest and profit. In addition to this, the teacher should use the local library and know the best books in that library for collateral reading in music. Your Editor never failed to do this collateral reading in music. Four Leaven latest rather with his own pupils. His pupils were never without a book about music, which kept them "up and going." In fact, he had an extensive library of books he had purchased, which he continually loaned to pupils

In keeping with the times, use the radio incessantly. How? That problem has been solved for you by the Radio Institute of the Audible Arts, 80 Broadway, New York City (founded by the Philco Company), which issues monthly a booklet known as "Recommended Programs," listing only the worth while events. The Institute will gladly send monthly and without cost, to any teacher as many of these booklets as she needs. Write for a supply of them today, so that you can keep them on hand in your music room to be given out

When the books arrive, mark the programs you want each pupil to hear, to be taken home from the next lesson. Just see how the parents' interest will increase with your every effort of this sort to help the pupil get the most out of his music

Finally, see that the pupils have plenty of new and attractive music. There is nothing like this to stimulate interest. Of course they get a lot of new pieces through THE ETUDE, but there is an additional charm which comes with a separate new piece with an attractive and pretty cover, which never fails to multiply

Keep up your spirits for a fine season. Remember the old Spanish maxim: "He that loseth wealth loseth much; he that loseth friends loseth more; but he that loseth his spirits loseth all."

A Day in Radio City

with

Frank J. Black

Musical Director of the National Broadcasting Company

Radio's extraordinary human musical dynamo tells all about the House of Musical Magic, from which you receive so many of your programs.

can be concealed. Mr. Frank J. Black, now the Musical Director of the National Broadcasting Company, i looked upon by many musicians as one of the most extraordinary men in the art. In addition to his administrative work and his activities with the baton at Radio City, he actually writes, according to estimate, from 150,000 to 180,000 notes a week, in preparing the scores of his numerous weekly broadcasts. His amazing facility in this direction might be questioned, if one did not see the baffling amount of music paper covered by his own handwriting.

Mr. Black was born in Philadelphia, in 1894. Both of his parents were musical. His mother was of German extraction and his father of English. He was educated at the Central High School of Philadelphia, and at the same time he studied the piano and organ with Charles Maskell, until later he had piano study with Joseffy in New York. His first work in harmony, theory and composition was done under Maskell. Later, he worked in orchestration with a "practical orchestra man," Stephen James. His first professional en-gagement was that of playing a piano in a hotel at Harrisburg, Pennsylvania; and later he played in many hotels in New York and Atlantic City. In fact he lays great stress upon the value of the practical evolution of one's talent by actual work rather than through interminable study of theory. His principle is that all life is a school that never closes until one lets it some office in Radio City, he was first asked to give our readers some idea of this fantastic music center. For years it has been the conviction of The Etupe Music Maga-ZINE that the radio could not fail to enhance the interest in music study of all kinds and incidentally to provide more pupils for teachers. Mr. Black's correspondence confirms this; and, as our economic system continues to improve, this is coming more and more into evidence .- EDITORIAL NOTE.

"YOU SAY that ETUDE readers will first of all want to know something about the place from which many of their programs originate. Well, if they are not bored with statistics, here are some paragraphs which startled the world when attention was first drawn to them. "Radio City is the western part of Rocke-

feller Center, which occupies three New

UTSTANDING musical genius never York City blocks, from Forty-eighth to Fifty-first Street and extending from Fifth Avenue to Sixth.

"The Central Tower, or RCA Building, in which is housed NBC's headquarters dominates this community, rising seventy stories (eight-hundred and thirty-six feet) in the air.

"This building has 5,804 windows and 2,113,000 square feet of floor space (of which NBC occupies 400,000 square feet). "There are seventy-four elevators, operating at a speed of 1,400 feet per minute. "The potential tenant population is 22,000

—equal to the population of Freeport, Illinois; Vicksburg, Mississippi; Jackson, Tennessee; or Boise, Idaho. The estimated daily transient population

40,000, making the estimated daily popu- the broadcasting section. lation 62,000—equal to the population of Terre Haute, Indiana; Passaic, New Jersey; Charleston, South Carolina; or Wheel-

was roofed at the eleventh story. This will be seen as the portion indicated in the accompanying photograph,



FRANK J. BLACK

"In this section are housed NBC's thirty- textile fabrics, affixed to the walls and ceilfive broadcasting studios, all broadcasting equipment, the air-conditioning plant and commodations for guests, performers and broadcasting staff. Four entire floors of the Central Tower are occupied by NBC's executive, departmental and clerical offices. These are adjacent to and connected with

Walls Within Walls

A^{LL} THE STUDIOS are built like boxes within boxes, separate rooms Because of the wide spans necessary in within rooms, raised from the building floors building a group of large studios, it was by steel springs covered with felt. These impracticable to superimpose a seventystory tower above such construction. Hence, several inches of rockwool and a perfora portion of the Central Tower building ated asbestos-board-like material for the purpose of insulating studios against sound leaking into or out of them. All such surfaces are decorated by the application of

ings with special sound-insulating glue. "Eleven carloads (500,000 pounds) of rockwool were used for this purpose, and also 153,600 square feet of perforated

sound-insulating construction board and 244,908 square feet of decorative textile fabrics. All corridors, reception rooms, artists' green rooms, guest observation booths and clients' booths are similarly treated acoustically

"All windows looking into the studios (from the control rooms, observation and clients' booths) are made of three-ply glass. Many of these panes are too large to be removed for cleaning, hence the two intervening air chambers were hermetically sealed. To compensate for changes in barometric pressure within the studios and to prevent this from breaking these windows, a special system of valves was devised and installed, which automatically adjusts these hermetically sealed air chambers to the same atmospheric pressure as in the studio. Eighty-five hundred square feet of this plate glass were used.

"Over 6,000 samples of textiles were onsidered for decoration of the studios. Each was subjected to rigid acoustical tests, resulting in ninety per cent of the finally chosen fabrics being made to NBC specifications, in weave, color and design as well as in material used. One hundred and seventy-five thousand linear feet (four and a half carloads) of fine woods, of fifteen different kinds, were used for panel ling and wainscotings of studios, corridors, reception rooms and offices.

"The studios include four special speakers' studios, one for children, a special 'clover leaf' (four unit) studio for television, and a mammoth Auditorium Studio, 78 by 132 feet and three stories high. This last is the largest broadcasting studio in the world -large enough to accommodate a three ring circus; and there is also one special studio for the Radio Guild, with stage, sound-insulating glass curtain and provision for scenery and accommodation of observing



A CITIES SERVICE CONCERT

THE ETUDE

Miracles Wrought

"CEVERAL STUDIOS have control-Iable acoustics for proper broadcasting of various voices, instruments and different groups of both. Fabric curtains or fabric covered panels, electrically operated from the control room, regulate sound absorption and resonating surfaces. All studios are two sound proof doors forming an anteroom to each studio. Two hundred and ninety-six of these special sound proof doors are used

"A special air conditioning plant is installed to accommodate these sound tight (and therefore air tight) studios. This is built in sixty-four units, each self-coning thermostat. Twenty million cubic feet of air are forced into the building every hour then humidified or dehumidified as weather requires, warmed or cooled to proper temperature, and forced into studios at the rate of fifteen miles per hour, completely changing the air of each studio and section of the building at least once every eight minutes. All feed and exhaust air ducts are lined and coated with rockwool to absorb transient sounds. These air ducts are connected to the inner studio walls by canvas hose, to prevent transmission of

vibrations to or from the studios.

"There are 325 electric clocks throughout the building, to synchronize all time. There are 250 microphone outlets in the

"Wire, 1,250 miles of it, are used in this equipment; and then eighty-nine miles of cable, some of it having forty strands of wire, some twenty and some ten. These are cut in lengths varying from a few inches quiring 20,000,000 wire connections. Trained union electricians, to the number of six hundred, were employed to install and connect this equipment. There is one cable that contains 1,800 strands of wire!

"The central control board of the broadcasting system and the control panel of the air conditioning system are both visible to visitors, from visitors' observation rooms.

Back Stage

"WHEN A RADIO LISTENER snaps on the switch and tunes in one of the stations of the National Broadcasting Company networks, the sound which immediately pours from the receiving set represents a multitude of varied activities which never appear on the surface.

"The NBC organization is made up of more than 1,500 men and women who never are heard over the air. These include, among many others, program 'builders, writers, talent 'scouts' and engineers, all of whom contribute to the broadcasts which reach their destinations in millions of homes all over the country.

"As the largest organization of its kind in the world, the NBC during the past year broadcast more than 35,000 separate programs. Each of these had to be arranged individually, rehearsed, timed, assigned to a studio, announced to press and public, and finally sent out over the proper prearranged network of stations, which had been advised of the program in advance and had replied that the program was desired for broadcasting

"When it is kept in mind that approximately a hundred programs are put on the air by the National Broadcasting Company each day, it is possible to get some idea of the complexity of network broadcasting.

Making the Program

"HE NBC PROGRAM department is directly responsible for everything which goes out over the air. The depart ment itself is divided into various sections, having to do with music, continuity, speakers, special events, production, commercial and sustaining auditions, and so forth. Other subdivisions of the program

incidentally is the largest 'working' library of music in the world, and the music and literary rights department, which is charged with checking every composition and script

used, for possible restrictions. "One of the chief duties of the program department is to be continually on the lookout for good, new material. Auditions are held daily, for individual artists, orchestras, but the occasional exception makes the time spent in listening to auditions well worth

department include the music library, which performers are heard over the networks, those with previous professional experience successful nature to their credit.

all 'nemo' programs, those originating out-side the studios. The majority of these are dance bands and orchestras, which are picked up from hotels and night clubs in various parts of the country, or addresses being delivered before public meetings.

"The 'nemo' programs also include broadactors and others who believe that their the remo programs also include orough the vast majority of cases, is unfounded; ringsides and football stadiums, from the floor of Congress, the world series, and innumerable other places where events are while. As a rule, however, only established occurring as the broadcasts take place.



HOME OF THE NBC

RADIO IN MUSIC STUDY

Recently one of the leaders in Government National Relief Work, in commenting upon the assistance that had been given to some music workers during the great de-

"The time is unquestionably coming when it will be impossible to supply the demand for trained music workers and music teachers to instruct the millions who have had their musical appetites whetted by the vast feast of music provided by the radio. These people will not be content as amateurs until they have a practical knowledge of the mysteries of the art and that can be acquired only through study and playing."

This, in substance, has been the attitude of The Etude since the beginnings of radio.

The Wheels Go Round

WHEN A PROGRAM is definited "The program department also arranges that effect, and the traffic division of the station relations department informs the various stations on the designated network giving the exact time and detail of the program. These schedules are sent out to the stations over special telegraph wires, and the stations reply in the same manner at to whether they will take the program, have previous commitments for local broad Thus the networks, consisting of leased telephone wires connecting the stations, are set up for each program, varying from one to another.

"The traffic division also is responsible for providing special leased wires for all 'nemo' broadcasts, to connect the point of origin of the programs with the networks It also orders up the short wave facilities which bring foreign programs across the oceans for rebroadcasting over NRC

"Responsibility for seeing that each now rests with the department of technical poerations and engineering. In this department are the studio engineers and the men in the master control room. In the technical de partment also are the field engineers, who handle the 'pick up' of all 'nemo' programs stantly working to develop and perfect new and improved facilities, and the maintenance staff, charged with the care of all equipment. Many of these men are outstanding leaders in the field of radio engineering and are responsible for numerous

"The departments so far described, name ly program, station relations and technical operations and engineering, are those directly connected with providing and transmit ting programs over the networks. Other departments of the National Broadcasting Company, less familiar to the general pul lic, are artists' service, sales, press, legal. mail and general office.

"All these various elements, operating smoothly as a single organization, despite their widely varying duties, make up the National Broadcasting Company, which, through 20,000 miles of wire, provides program service to eighty-eight stations, from the Atlantic to Hawaii, eighteen hours a day the year round."

(Next month Mr. Black will direct hu attention to the practical musical side of his work in relation to his widely discussed orchestrations and his musical direction of the scores of famous programs, such, for instance, as those of the General Motors which sometimes cost \$1,000 a minute to

Teaching the Portamento Touch

By Gladys M. Stein

THE portamento touch seems to be 2 puzzling one to many young piano students A simple method of teaching it in measure like the following is to have the pupil play on the main beats as marked, and then gently release the piano keys (by lifting the wrists and relaxing the hands) on the



This produces a real portamento effect, and gives the children something definite on which to work.

"What love is to man, music is to the arts and to mankind.—Carl Maria von

Bands Everywhere

By Edwin Franko Goldman

Eminent Band Conductor who in July celebrated the one thousandth public concert given in New York City by the Goldman Band. These concerts were first sponsored by the Guggenheim Families and later by the Daniel and Florence Guggenheim Foundation.

BORN IN NEW YORK CITY, Dr. Edwin Franko Goldman is also essentially an art product of that great metropolis. He is a nephew of the late Nahan Franko and of Sam Franko, both eminent orchestral authorities who, strange to say, were a great inspiration to the late John Philip Sousa. Edwin Franko Goldman had many famous teachers, including Antonin Dvořák, and the oreat cornelist Jules Levy. For many years he was the solo trumpeter in the Metropolitan Opera Orchestra. His band has had nation-wide acclaim and has been heard in numerous concerts over the radio. The fact that no less masters than Respighi, Holst, Ravel, Hadley and Grainger have written special compositions for this band, is one of the greatest honors that could he hestorned upon it

Dr. Goldman was given the honorary degree of Doctor of Music, by Phillips University, in 1934. His remarks upon "Bands Everywhere" will be welcomed by thousands of teachers and players .- Editor's Note.

canini; and, naturally, anything he said formance. made a distinctive impression. His first words were "Gentlemen, I do not speak your language; but, since music is a universal language, we will get along very the first rehearsal.

This prophetic remark made a lasting words employed the finer the accomplishment. Lately, I have found that those who talk too much music are rarely the like real ability and sensible technic. Most Mahler, Albert Hertz, Engelbert Humper- rehearsal, not on the platform. dinck, Camille Saint-Saëns, and numerous

others-have been men of few words. Mahler's intense concentration upon his gave little thought to anything but his music. Even his meals were matters of in conducting than most composers. slight consequence. A few grapes and a cracker sufficed him for a meal, even after a gruelling rehearsal. One thing that Mahler insisted upon was the predomination of the principal melodic part in any type of music. He seemed to know in-

that he had no time for words. When under great conductors for fifteen years, he came here he knew, for instance, that I did not see why a band should not play the men at the Metropolitan were familiar as artistically as an orchestra. Of course Handel's Largo, when it was written as been invariably found that, where bands

SEPTEMBER, 1935

HEN I was the solo trumpeter in identified them and asked the players, who the Metropolitan Opera Company made a mistake and realized the players, who in New York, we were all very up their hands, so that he would be sure much excited by the coming of Arturo Tos- that they would not do it at the per-

The Conductor's Labors

well together"; and with that he rapped that are of no significance. Others try to his stick and we proceeded at once with show their pedantry by discovering naughty fly spots on the score.

The job of the conductor is an indiimpression upon me. It has always seemed that the more work done and the fewer good conductors. The layman, who judges by his eyes "usually" thinks that the conductor's job is a sinecure. He sees him waving a stick and does not know just most practical or experienced. I have whether the orchestra is following him or wallowed in endless sloughs of words about he is following the orchestra. If his gesmusic, coming from people who have given tures are fantastic and the cut of his coat the weakest of demonstrations of anything suggests Bond Street, they think he is extraordinary, especially if he seems to of the great conductors under whom I show signs of great emotional excitement have played—and they include Walter at a climax. The audience rarely realizes the finest music. I always felt that the Damrosch. Luigi Mancinelli, Gustav that the conductor's work is done at the band could give as good an account of

Composer-conductors are rarely very good. This seems to have been true all through musical history. Wagner and that the band is inferior to the orchestra. work left little time for words; but when Schumann are said to have been very poor It is not inferior in any way-simply difhe did speak every word counted. He conductors. Richard Strauss and some ferent. The orchestra can achieve results others seem to have had more experience which no band can attain, just as the band

Depressing Conditions

WHEN I PLAYED at the Metropolitan the seasons were very short, and it was necessary for many of the wind instrument players to get sum-

I saw the great band movement in

America coming on like a whirlwind. I saw that the time was coming when there would be at least tens of thousands of bands in our country, and I am sure that that number has been exceeded now. I realized that this movement could not succeed unless a great many things were standardized, and unless there were incessant rehearsals

The Band's Possibilities

B ANDS IN THOSE DAYS were not looked upon by many musicians as an artistic medium for the expression of itself as any orchestra, given the same fine musicians and the proper amount of training. There are still those who say by an American. can achieve results not possible by an

Unlimited Resources

THERE ARE those who have cried out for years that the band is not adapted to play the music of the masters: stinctively that, if this were not so, the mer engagements in parks. These bands that is, that satisfactory arrangements of result would sound very ordinary and did not rehearse; there was no finesse and these works cannot be made for bands. it almost killed me to play under such Nonsense! If this is so, why does Dr. Mottl went so rapidly in his rehearsals conditions. After I had been working Stokowski make special arrangements of Bach's organ works for the modern or- Literally millions of school children are chestra? Why does every orchestra play now playing in these bands; and it has with the Wagnerian scores; so he did not a great concert band, like the Sousa Band, a vocal solo for one of his operas? Why are introduced, with the necessary traineven stop for minor mistakes, although he was rehearsed with the greatest care; but do the orchestras play all of Liszt's Hun- ing that goes with music study and band



their ideas for different combinations of instruments. Each combination sounds excellent, but with its own distinctive tonal coloring. Almost any music can be transcribed and made to sound well, if it has the touch of the master mind. It is not expected that the band should sound like the orchestra, or vice versa; but the same composition can be played by each and that satisfactorily and artistically. there were any objection to playing the music of the orchestra by the band, the

composers themselves would have objected Such musicians as Wagner, Saint-Saëns arrangement. Only recently Ravel sanctioned the publication of an arrangement of his Bolero for band, and this was made

A Sane Investment

WE HAVE SAID that there are probably thirty-five thousand bands, or even more, in America. I have journeyed at least one hundred thousand miles in recent years, attending meetings of bands and band leaders, festivals, contests and clinics. The people of the eastpractically no conception of this movement in the West, South and Mid-West.

finer things of life, and they have their more spectacular than the orchestra-minds coördinated and their bodies drilled

The student, who really wants to in safe surroundings.

of the gangster. Every child should be study of the piano will enormously acgiven an opportunity to play an instru-ment. The child, who is interested in music or any of the cultural arts, is not the one who grows up and loiters about the street corners, not knowing what to we are all living in a different age. Only that a few years ago were considered absolutely indispensable, in favor of music, which could be of such vast importance to the student in later life

Femininity Trails

how those girls can play! In the West, music seems to mean more bands have grown to such an extent that to the students. Perhaps they may have there are not enough fine bandmasters not so many diversions. They give more and teachers to go around. There is a not so many divisions. They give more that the time to it, and they get more credit for crying need in this field, for well trained, it. Music is a part of the daily curriculum, naturally gifted, serious men and women; and experience has abundantly shown it to thus establishing that happy equilibrium of not an after school, side issue. The girls and I am sure that there is a great future be the most potent factor of advancing control which renders man capable of reoften go in for the more difficult and rare for them.

drill, the disciplinary effect upon the instruments with which the boys seem to student groups, from the sociological and have less patience. What a gay and from the moral standpoint, has been ex- pretty sight they make, with their smiling ceedingly beneficial. These children are faces and their brilliant uniforms! You taken away from the ordinary and often see, one of the reasons for the popularity dangerous channels, are interested in the of the band has been the fact that it is

The student, who really wants to do anything serious in music, should not con-The City Fathers, who promote the tent himself with the mere playing of a maintenance of bands in the public schools, violin, of a horn, or of any one instrument are making an investment for the future of the band or the orchestra. He should that is worth many times every last go in also for the science of music, for its dollar spent in these post-depression days, history; and, in all cases where possible, Cities with schools that have cut out music he will find that his general musical to save for other things, may have to knowledge is enormously enhanced by the taught its proper use. Each child is like then should be attached to the proper is spend far more at some later date, for ability to play the piano. In fact, in all prisons. Prisons rarely have inmates who great European music schools the study have ever had a musical training. The of the piano is compulsory. Any student school band is the enemy of the gang and of any other instrument will find that the

An Inspiring Prospect

THE TOMORROW of band music in America is tremendous. These mildo with his spare time. Every legislative lions of band players are now making the hall and every pulpit of all denominations musical America of which we so long should resound with this great truth, at have been dreaming. Nothing quite equal this time when our governmental fathers to this exists in any foreign country. are making laws which compel less work European visitors are astounded by what and more leisure. Leisure is a magnificent they see and hear. They naturally think the condition of the soul." thing; but it is full of dynamite, unless of it as a more or less superficial veneer it is supervised more carefully through of training; but some of these fine school the waking hours. Wake up, my friends, bands of the West are superior to many so-called professional bands here and a few weeks ago I heard the Superintendant of Schools of Minneapolis advocating dreds of contests, and I shall never rest the elimination of some of the subjects until I bring two or three of those amazing outstanding bands to New York to play behind a screen at Carnegie Pall. After the sereen is removed, the critics and the public will find it hard work to realize that the members are only children.

We are now producing in America band ONE OF THE astonishing things players as fine as the best in the world. about the school band situation, par-American manufacturers are producing ticularly west of the Alleghenies, is the the best wind instruments (narticularly number of girls playing wind and percus- brass) in the world. Bands have done sion instruments in the bands, such as the far more to develop music than people oboe, bassoon, French Horn, timpani and realize. Taking the country as a whole, other rare and difficult instruments. And people see and hear bands long before they ever see a symphony orchestra. The

Stage Fright Preventatives

By Jessie L. Brainerd

take any one of several forms; a choking and sincerely sensation, an all-gone feeling in the pit of the stomach, rapid heart action, a nervous restlessness, cold chills or fever. In any not until then! form, it is stage fright,

These sensations may sound silly, but stage fright becomes a serious detriment to efficient performance if not overcome, or at least checked. Veteran artists have prescribed rules for themselves and it besome hard thinking into the evils of stage ness. fright, and to do something about it.

These eleven practical preventative suggestions will bear studying. 1. Prepare your selection thoroughly be-

1. Freque your section to to to the continuous and the continuous and

4. Breathe deeply and regularly

in your song.

hooves the earnest young student to put ness, but feel a quiet restfulness and calm-

personal appearance. Look neat and well groomed and dress appropriately roomed and dress appropriately.

10. Cease worrying about your audience.

Anticipate that they will be pleased with men the proud distinction from all est destiny, the pupil must go forth and the proposition of the property of the proposition of the property of the prop your efforts. Bear in mind, however, that arts!

there is no accounting for tastes. 3. Know that you have something of are not alone in your distress.

Why Every Child Should Have A Musical Training

By Allison F. Barnard

(One of the letters which just missed winning a prize in our recent contest under the above heading)

EVERY NORMAL child is born with in a normal being; it will exercise itself various organs—hands, feet, tongue and so on, each of which must be either good or ill. The highest importance wise possessed of certain innate propensi- struction of every child in music, that is wise possessed of certain limited properly titles of nature; and these also must be care-ties of nature; and these also must be care-fully directed, if the child is to fill properly the pure and the vulgar, and to use outits place in society.

Among these propensities of nature, is For what, after all, is education? Is a Among these propensities of nature, is the possession of any number of cold sold that inner self or spirit being. The spirit being is appealed to very strongly through facts, void of emotional feeling or control the medium of music. Music seems to be Far from it. No one can be said to be truly the language of the spirit, universal in its educated until all parts of his being are application, in that in some manner it disciplined and made to serve right tor speaks to all. Tongues may differ, but poses. And, is it not a fact that the feeling music appeals to all alile. Music speaks the emotional side of man, furnishs into where words fail. Schumann wrote, "That main the motive power, the animation for would indeed be a small art that gives only action? This true, it is indispensable that sounds and no language, no expressions for this part of the child's nature be properly

a fad or a pretty accomplishment, then its is not privileged to be taught correctly in place in education may indeed be a very music is not only deprived of a cultum subordinate one. But if we take the view which may after all be the most important that this art, musical language, is the language of the inner nature, the heart, that this heart will hold conversation either with those appeals which refine and ennoble or those which defile, then we claim

When our physical members fall into disuse, they merely become paralyzed. To other school activities, a great step will retain life they must be exercised. But, have been taken for the development of with the inner nature, there is no inactivity our coming generations.

the pure in its soul-music-conversations

and carefully educated. Since music is the If music is to be given place merely as language of the inner nature, that child who part of his nature, but is also left unprotected, a prey to the foul insinuations and sentiments of vulgar music of which the very air is so full in these days.

When our nation's laws give music it rightful place in our educational system, a place equal in quantity and quality with the

Fifty Years Ago This Month

"The ultimate aim and object of all edu-

"We must divest ourselves of the 'old of this art, we should endeavor to grasp croakerism' that declares the world to have the depth of this truth and should make been getting worse since the deluge. Let practical application of it in our educational us take up the history of nations successive- work. ly, so far as it is preserved, and note the cruelty, the coarseness, and the depravity a substitute for the school course. We can of the ancients, and compare this with the have musical writing, reading and arithmildness, the refinement, and the culture matic; musical history, biography and

of the moderns. . "Each art bears its share in this develop- logic. By pursuing the study in all its Nearly every public performer at some importance to give to your audience, sometime in his (or her) career experiences when may it not be made the
thing really worthwhile. Then proceed to
the art of music. Many arts flourished means of the highest mental culture? that awful ogre-stage fright. It may enter into the performance wholeheartedly when man was yet in a semibarbarous stage; but music belongs to the present en- social development, and that of a high lightened age. At a time when the arts of order. At the same time, self-confidence 5. When you feel at ease, start. And poetry, painting and sculpture, like full- that most needed faculty-may be cultifledged birds, soared high above the moun- vated by having each pupil perform ite-6. Forget yourself! Become entranced tains of the Eastern Continent, music was quently before others... a birdling in a lowly cottage nest. Piping 7. Let no noise in the audience such as a few faint notes, sweet and low, it at- firmness, not only to maintain his distinct. a child's cry or rustling of programs annoy tracted passing travelers, who, taking it tive position, but also to set the pupil and the programs and the pupil and the pupi to their home in southern climes, domesti- example to follow; for the greatest lessel 8. Relax! Not to the point of listless- cated it and trained it to sing songs to to teach a pupil is how to be severe with please the children or the guests. At last himself ome great, noble, liberty-loving genius "At last there comes a time when the 9. Be relieved in your mind about your purchased its freedom and taught it how to young bird is ready to fly. And here w

"The preeminence of the science and art strong, must learn to be his own master. 2. Smile! It relieves tension, and is much more becoming than looking fright-mixed much more becoming than looking fright-mixed much more becoming than looking fright-mixed mixed more becoming than looking fright-mixed mixed more permanent of the sequency of the sequenc mistakes at times; and if you do err, you study and practice of music nearly all the as to preclude the possibility of a life fall faculties of the mind-the perfective, the ure."

perceptive, the literary, the reasoning the moral-are brought into requisition. The alizing his highest enjoyment. As teachers

"The musical course may be made almost geography; musical grammar, rhetoric and

"Again, music may be made a means of

"Let the teacher preserve unwavering

Then, and only till then, did it exhibit must make a sacrifice. The ties of attachwith adverse circumstances, and, becoming instances can provide a cure. Are You Allergic to Foods toxins in certain foods. Other people may

skin rash; and there have been cases pargar if you are a singer.

assist matters by taking some vocal exerticularly of infants, of middle car abscesses Certain foods have sharp edges, such as
ices with a very soft tone. This warm and rear and results that have been attributable to them. With some cereals (notably poporn) and also up the throat in a normal mamer and is

(Continued on page 542)

Food and the Voice

An interview with

Dr. Leon Felderman

AUTHOR OF "THE HUMAN VOICE-ITS CARE AND DEVELOPMENT"

 D^R . FELDERMAN was born December 5th, 1890, at Braila, Rumania. He came to America D^R at the age of eleven. After graduation from the Medico-Chirurgical College in Philadelphia, in 1911, as honor man in his class, he went to the University of Pennsylvania Post Graduate School, where in 1922 he received the unusual degree of Master of Medical Science in Ear, Nose and Throat work. In 1924 he was graduated from the post graduate course at the University of Bordeaux. During the World War he served as a Captain in the 326th Infantry, as a battalion surgeon. Subsequent to the war, he was sent to a base hospital at Bordeaux, France, where he attracted much attention through his work in plastic surgery. At the end of the war he received the regimental citation and was decorated by the French Government with the Cross of the Chevalier of the Legion of Honor. Dr. Felderman is at present practicing in Philadelphia, and is on the staffs of several leading hospitals. His book, "The Human Voice-Its Care and Development" (Henry Holt and Co.), has attracted very favorable commendation.—Editorial Note.

The Artist's Sacrifice

LEON FELDERMAN, M. D.

E WHO IS BORN with those physical and mental qualities which combine to make a beautiful voice has a great responsibility to mankind. the voice is to come to its fullest flower and to be kept there through years, it means that the individual cannot indulge in many of those things which ordinary persons seem to enjoy. The singer must preserve a regime which is looked upon by many as severe in the extreme; but it is merely a regime assuring perfect health

reliable shape and ready for all opportunities. It means even more than this. Often it seems that the kind of food that The singer should remember that food exthe singer permits himself to take is of even more importance than vocal lessons. I have known of singers who have paid high prices for lessons and have practiced long and hard, only to destroy all of their efforts by eating the wrong foods and

doing the wrong things. Of course, speaking physiologically, the singer's relation to food is little different from that of any other individual who much you think of your career. aspires to be supremely happy. The food intake must always depend upon the bodily needs and that simply means the time old question of how much effort, physical and mental, the individual puts forth to burn

TO MANY people, an overindulgence in carbohydrates (starches and sweets) up what he consumes. It is futile to conseems to be very injurious. Watch these sider what kind and quality of food the foods very carefully. Their object is to singer should have before the matter of create heat and energy. With some people quantity is determined. How much food they also result in an increase of weight. you require depends largely upon your All spicy foods, peppers, and especially physical habits. The actuarial tables, pre- vinegar and mustard, are often very inpared by insurance companies, which give jurious to singers. Why? The reason is the approximate weight you should have simple—the colloidal suspension must be at your age and height, should be your preserved. "Big words," you say? Well, But you say, "There is Mme. the colloidal balance is said to exist just So-and-So. She is enormous and yet she as long as the vocal cords and the mucous has a beautiful voice." You are probably membranes of the upper air passages bereferring to some unfortunate person who have normally. There is a kind of natural is a victim of gland trouble and who would mucilage, held in suspension, which keeps

The moment this colloidal suspension is in the bodies of certain individuals is not normal secretions, one might say that the apple juice and tomato juice can be successsufficient to offset the reaction to certain velvet in the singer's voice departs. eat the same foods with impunity. These important matter food may be to the singer. would benefit by keeping these juices confoods seem to upset the system and par- For instance, I have found that vinegar, stantly on hand, so that they may be taken ticularly the mucous membrances in such which of course is merely a diluted acetic before singing. Pineapple juice has been a way that they are injurious to singing, acid (whether it is made naturally, through found especially beneficial for the throat. Strawberries are among the foods to which cider or wine, or whether it it made syn- A good stock of pineapple juine should be who do not smoke are affected by being some people are regrettably allergic. These thetically), is a very undesirable throat in every singer's larder. delicious berries produce, with some, a irritant in some cases. Look out for vine-

At the same time he must not become singing. Sweets and starch foods, taken ful he eats. But he should note care- deal of water from the system and have these are carrots (preferably raw), tomafully if he has any discomfort after eating the effect of making the throat dry. If toes, and all of the leafy vegetables, especertain foods. This may take weeks or you do not believe this, try eating a pint cially vegetables that are not overcooked, certain tooks. This tay date were very months to ascertain, but the knowl- of popcorn and you will soon see what I as overcooking robs vegetables of someedge should be a great asset to the singer, mean

What About Lozenges and Cough Drops?

In the matter of food allergies, the proper mastication and therefore seem to individual is his own best yardstick. The scratch the throat. Many singers find that

particularly the singer whose bread and

butter depend upon keeping the voice in

Starches and Sweets

individual must know his own limitations, it is highly desirable to avoid nuts before

cesses are in many ways more damaging than alcoholic excesses. One cannot expect to indulge in food sprees, without a cording to the particular brand) extract very much out of balance. The process cumulative injurious effect upon the voice. of licorice, horehound, eucalyptol, glycerine, of frying, which simply means soaking menthol, tragacanth, peppermint (or oil of foods, whether carbohydrates or proteins You just have to decide. If you are a singer, you have to accept a kind of training table, as far as diet is concerned, as long as you choose to continue your career. Tough? Well, it all depends upon how ingredients which can be called only "throat irritates the entire intestinal tract. formaldehyde, camphor or phenol. In fact is very greatly reduced. of these ingredients have an accepted thera- process. peutic value, if used in the right way and at the right time; but the chief thought of temperature. In cold weather, the body the singer is to relieve huskiness just before can dispose of far more food than in warm singing. The singer thinks that all he has weather. Singers often make the mistake to do is to put in the mouth one of these of eating too much in hot weather. In little pills, and, lo, the voice is immediately other words, the singer who is performing restored! As a matter of fact, it only com- in February, at Miami, Florida, should plicates and conceals the real trouble. It content himself with far less food than it acte as a screen or mask

> Fruit Juices the Singer's Best Restorative

7HAT SHOULD the singer use warm water (one-half teaspoonful of salt "give anything" to be of normal size. Such the cells together and brings about that to a quart of water), orange juice, pinecases are for the physician, who in some condition that provides an ideal lubricating apple juice or tomato juice stimulate the surface for the throat of the singer—an salivary glands (which have been described obsolete indispensable of the ideal vocal in every detail in my "The Human Voice") and help to bring out as good a condition SOME PEOPLE are allergic to foods. The moment this colloidal suspension is as can be normally expected, when there This means that the acquired immunity disturbed by irritating substances or abhas been any existing irritation. Pineas can be normally expected, when there fully preserved or bottled, and I have a You are beginning to see now what an strong feeling that thousands of singers

others, they are perfectly innocuous, nuts, which may be swallowed without usually very helpful, without fatigue.

The Singer's Daily Diet

THERE ARE CERTAIN tools much should form a part of the regular introspective and worry about every mouth- immediately before singing, absorb a great daily diet of singers in active work. Among times as much as forty per cent of their vitamine content. Among meats, the lean meats are better than the fat ones. Smoked and salted meats should be taken with THAT IS THE USE of the lozenge great precaution, as they are more difficult to the singer? Let us examine the to digest; and, by their disturbing of the typical lozenge or the commercial cough digestion, the colloidal equilibrium of the drop. It contains, among other things (ac-membranes of the nose and throat is thrown wintergreen), volatile oil, and molasses or in boiling fats, seems to do something to Sometimes the formula calls for food which, in the case of many people, dynamite," such as capsicum, turpentine, moment this is done, the singer's efficiency the innocent looking lozenge may go dis- singer should avoid eating, before singing, guised as a miniature drugstore. Many anything that has gone through the frying

> he were in Montreal, Canada. Fish foods are fine for singers, especially for those with the least suggestion of goiter; because they contain a certain amount of iodine The shell foods with some people, however, under such conditions? Salt and are very indigestible; and many have special allergies to certain kinds of sea foods, such as crabs, clams, lobsters and even oysters. This is something which the in-

Food should be at all times adjusted to

dividual singer alone can determine. Watch your diet and see the effects of these foods. If they have the least suggestion of upsetting your stomach in any way, avoid them like poison. It is my conscientious belief that more singers have found their way to oblivion through overeating than through overuse of the voices.

Tobacco in moderation, in my experience is not harmful; but many singers make the great mistake of not using it in moderation Caruso was one thus afflicted. Singers placed suddenly in concert halls or club rooms where there is a great deal of tobacco smoke. They develop a tobacco

Three Important Chords in Music

Numerous ways of using the Chord of the Seventh, the Chord of the Sixth, and the Chord of the Sixth and Fourth

By Arthur Foote

of the most important chords in the cends one or more degrees.

whole structure of music. Of course there are numerous chords of the seventh but in this discussion reference is made principally to the Dominant Seventh always built with the fifth of some key as its root or fundamental tone. In the key of C this would be



The Dominant Seventh has a "personality" all its own. It is a combination of a major third, a perfect fifth and a minor seventh from the fundamental tone, and no other chord in any key has this peculiar grouping of intervals. It is properly named, for it definitely dominates or establishes its key. There are however in-stances of the fleeting use of this group when the third of a supertonic or submediant seventh chord is sharped, thus creating for the instant this combination of intervals but for so very short a time tablished. Haydn was rather fond of this treatment of the submediant seventh and uses it with delicious effect in of The Heavens are Telling.

The characteristics of the seventh chords present various points of interest when tabulated. Thus we find that If V7 is followed by I, one of the



2. It is best not to have the interval of a 7th resolve to the 8th (one of the few cases of hidden octaves to which it is necessary to pay attention).



3. In the progressive V7-VI, the chord of the 7th is nearly always complete, although (b) is possible.



4. The pitch which was the 7th may be continued in the same voice in the next chord, either diatonically or enharmoni-







ing line in (a) and (b) occur often when a different voice takes the note of resolution to which the 7th would naturally go. The 7th chord may progress to any triad of the same key (except vii°); and to any 7th chord in its own key. It often progresses to the tonic triad



9. It also moves frequently to dominant 7th of another key, or its inversion;





but there are many exceptions, such as,



THE CHORD of the Seventh is one 5. The interval of a 7th frequently ashelp towards mastering the complexities (the third of the original triad). Choose of this chord, the most important point of of the 6th appear both singly and hear course being that the root and 7th must three in succession; and decision as to the

he always present. While formerly there was a rigid rule partly on the melodic leading of the voice that with secondary 7th chords either the and at times on the necessity of avoiding root or the 7th must be prepared and re- consecutive 5ths and 8ths, as shown in the



it has come to be recognized that this was for we find that of the so-called "name" one of the absurd rules which forbade free- the bass (not of the triad) is doubled the dom in voice leading such as we find in the times in the three lower octaves, and the works of the composers in the last three centuries. The 7th is now prepared only when there is a reason for it. In fact, this be followed strictly, but there can be cochord is now treated with great independence, as shown in the following, of a which to rely, such as hundred years ago, which is quoted from the Mazurka, Ob. 30, No. 4 of Chopin.



we have a formula which takes us through the V7 of all the keys. Used musically, the exceptional resolution. If the bass this chord is clearly an aid in modulation; on the second of the scale it is most likely while, with the following chord suc-



by chromatic changes a modulation can be 3. If the bass is on the third of the made at any point, as, for example, by the scale it is practically never doubled except introduction of an F-sharp in the third chord, a B-flat in the fourth, or a D-sharp as at x, or to avoid monotony in the bas in the seventh, and so on.

The Chord of the Sixth



It is unfortunate that this chord of the 6th is usually introduced so early in the study of harmony; for, while with the triad a fair success can be had by following definite rules, the chord of the 6th demands good judgment, keenness of hearing and an ability to appreciate subtle points.

doubling will depend partly on mere smel

There is a valid acoustical reason to caution in this matter of doubling the third of the triad and the bass of the chord of the 6th, in the well known overtone series



tain general statements and principles

1. If the bass is on the 1st 4th 5th o 6th of the scale, it is probable that one of the other intervals will be doubled



to be doubled, although voice leading may





(Continued on Page 541) THE ETUDE

"Why Czerny?"

By the Noted Pianist

Marguerite Melville Liszniewska

FOR EIGHT YEARS ASSISTANT TO LESCHETIZKY IN VIENNA

LESCHETIZKY WITH MME. MARGUERITE MELVILLE-LISZNIEWSKA

A portrait made in 1912 at Vienna

ARVELLING at the still youth full virtuosity of the old Abbé collection, in three volumes, embracing the Liszt, then well along in his most useful Czerny studies while eliminatseventies, Leschetizky once ventured to ask him the secret of his amazingly infal- in the following critical survey. lible technic. The reply was, "Every It is, of course, understood that all extent but also helps morning I get up at five o'clock and, after studies should be practiced very slowly meaning of the music.

obselete—especially considering the wide time to time. If there is coordination begap between their mediocre talents and tween the mind and the fingers they cling child who understands the idea. those of one of the most extraordinary pianistic geniuses who ever appeared on the musical horizon. And is it not signifi- stiffness in the wrist or pressure of any cant that Liszt and Leschetizky, both kind. This magnetized finger-tip, capable pupils of this same Czerny, should have of holding and balancing any desired given to the world either directly or indirectly practically all the greatest virtuosi of the present day!

modulation.

quickly velocity follows.

joints slightly higher than the wrist,

Beethoven, the Titan who freed music from its conventional fetters and who develoned a technic of his favorite instrument far in advance of his time, accepted very few pupils. One of these, Carl Czerny, then a little boy of nine years, was privileged to come under his musical guidance for four years, devoting himself especially to the works of the great master. Not only did he enjoy the unique inspiration of Beethoven's teaching, but, more No. 20, can be used from the start, as friendship and paternal affection until the close five finger position. It is advisable latter's death in 1827. Often, on Sunday to play the right hand exercises also with afternoons, Beethoven attended pupils' re- the left hand, unless there is a correspondcitals at Czerny's house and even contemplated at one time making his home in the quiet, congenial atmosphere of the Czerny

Can we not thus, reasonably assume that Czerny, above all other pianists of his day, so steeped in the Beethoven traditions over a period of twenty-seven years, was preeminently qualified to pass them on to his

Leschetizky had no words strong enough in decrying those pedantic sticklers who split hairs over some minor detail in Beethoven's music, while losing sight entirely of the great message and spirit be-hind the notes. He would cite, to prove his point, instances when Beethoven, in giving a lesson to Czerny would make him improvise cadenzas to his concertos, spurring him on to greater and greater freedom of fantasy, to more brilliancy and a wider range of dynamics. So it was but natural, as well as logical, that Leschetizky should insist upon a strenuous course of Czerny at a certain point of development in piano

Why Czerny? Because this great pedagogue, in his wonderful studies, stavs with each problem until its purpose has been accomplished. Not that the correct playing of each note was the ultimate goal to be achieved. When Leschetizky was satisfied with the playing of one of the "Etudes," with all the color, brilliance, subtle pedaling and general élan which he demanded, they could well have been per-formed in public. In fact, Annette Essipoff, the great virtuosa and his first famous pupil, whom he later married, often included a group of Czerny "Etudes" in her recital programs.

A comprehensive selection from the bewilderingly large number of works by this prolific composer who, by the way, was also a pupil of the great Muzio Clementi, has been compiled by Emil Liebling, well

ARVELLING at the still youth- known pianist and Liszt exponent. This ing one written to be used by the left hand, others, as in Exercise No. 35 of Book I. The early habit of recognizing melodic most useful Czerny studies while eliminat- groups or patterns, instead of groping ing many of lesser importance, will be used along unintelligently from note to note, not only simplifies technic to an enormous



Some groups hang on one principal note

A STATE OF THE PERSON NAMED IN COLUMN TO STATE OF THE PER It is, of course, understood that all extent but also helps to unfold the inner

In the first Study in Book II, for exmorning I get up at the office and, and the same mass, practice Czerny for two good hours."

until completely mastered. A firm finger—

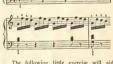
This simple, and at the same time start—

stroke, with conscious finger-tip, is what ample, the groups of five notes are just as ling statement, should be illuminating to makes progress. This can be controlled easy to visualize as one single note. They those scoffers who ridicule such ideas as by the other hand testing the fingers from can be tossed off either downwards or upwards, with great virtuosity, even by a

> to the keys, weighted, as it were, by the thought behind. Naturally there is no amount of arm-weight, is also what produces the most beautiful singing tone with great carrying power and capacity for After a few months of this slow concentrated practice, it is amazing how Beginners should be kept on five finger exercises until the hand has become accustomed to a rounded position with fingers comfortably curved and the knuckle The first book of Czerny, up to about No. 20, can be used from the start, as

which should be played firmer than the

Allegro



Concentrate on the chordic notes, each

Similar examples can be found in Book

If these chordic or melodic notes, form-

of which has a little turn or embellishment

I, Nos. 51, 53, 69, 78 and 79, and in Book II, Nos. 5, 16, 21, and Book III,

ing the musical background, were recog-

nized as controlling a whole group—such

pieces as Schumann's Traumeswirren

(Dream Visions, from the "Fantasy Pieces, Op. 12") would lose much of their diffi-

culty and be played more often in public

Study No. 11 in Book II brings out

groups of four notes, three of which are

chordic and one (the third) a passing tone.

Punils should be made to play first these

chords without the passing tone, and to

understand the harmonic background.

around it-played lighter.

The following little exercise will aid towards playing rapidly repeated groups. It can be extended to four or even five notes. In combining groups of three and four notes in succession, an excellent scale preparation can be visualized. These little groups should be played as quickly as possible, although very articulate, with loose but neat finger action and absolutely no motion whatsoever of the wrist or arm.



Continue A up to the octave from the starting point; and continue B downward in the same way. Then play the study with the 2, 3, 4 fingers of each hand, and finally with the 3, 4, 5 fingers.

Various means of separating the indi-

vidual notes of chords into interesting patterns or groups-so often used in classic composition-are shown by Czerny in Book II, Nos. 9, 35 and 36.

in groups, to play such passages musically the chord subdued. This can be accom-



Scales and arpeggios forming, as they do, the backbone of piano technic, it is of vital importance that a smooth crossing of the thumb under the hand be achieved.
Leschetizky's "pinch of snuff" position. forming an ellipse between the thumb and second finger, is the keystone supporting the rest of the hand-the slightly raised and firmly held knuckle joints allowing full freedom for the passage of the thumb under the third or fourth fingers.

In playing arpeggios, small hands, especially, will profit by the carrying of weight from finger to finger, each finger doing its share towards bringing the hand and arm along with it in either direction. This connecting of the fingers with the arm is a great aid to tone color and security while unnecessary stretching between the middle fingers is avoided.

The idea of thinking in groups applies particularly to scales and arpeggios. In playing the Etude in D-flat of Liszt, for example, if pupils were made to stop and think before each new change in harmony, to place the hands over the keys and to visualize the position of the chords-how much less bungling there would be!

Splendid scale studies are found in Czerny Book I, Nos. 25, 26, 45, 67, 71 and 74; Book II, Nos. 6, 12, 15 and 17; and 74; Book III, Nos. 6, 20 and 24. For arpeggios see Book I, Nos. 50, 51, 57, 58, 59, 63, 66, 73, 75; Book II, Nos. 13, 20, 22; Book III, Nos. 11, 16, 21, 31.

Helpful studies for thirds are to be found in Book II. Nos. 3, 19, and in Book III.

It is well to start with staccato thirds. A simple exercise is to play scales in double thirds, using the same fingers going up and coming down (* then and *). keeping the mould firmly in the knuckle joints and using the tiniest little throw from the wrist, much like a stone bouncing along on the top of the water. This imperceptible little motion helps some hands considerably towards clear articulation in playing legato thirds and sixths (as in Chopin's Nocturne in G major).

By allowing all the weight to rest on the top legato notes and by playing the lower notes very lightly, freedom and speed can be gained.

The long-loose-fingered type of pianist can play perfectly smooth scales in double thirds and sixths, with high stroke touch. After all, the only correct method is that which best conforms to the individual physical equipment and which brings about the desired results.

The same principle of catching several bounces from one throw of the wrist or arm should be applied to octaves. Try out this principle by playing repeated oc-taves on the same note. The first octave is thrown loosely from the arm, from a

be tossed off in this simple manner.

later on. He will realize that in Bach's In playing legato octaves, the same idea of Prelude in B-flat (Book I) it is the second the light thumb, as in thirds and sixths, note in the right hand which is the melodic holds good. This leaves the smooth conone and will keep the repeating notes of nection to the fourth and fifth fingers, aided by a raising or lowering of the wrist plished by a slight rotary motion towards -pushing high on the black notes, falling back on the white ones.

In Book III, Etude No. 5, six octaves can be played with one impetus, although it must be remembered that the phrasing sign, the slur, always means an extra throw.



eeven octaves, and groups of three octaves, separated by rests. The second part of to sound more musical if the right hand chords are played in groups of sixteen. with one impetus tapering off towards the end, in order to allow the left hand uninterrupted melodic freedom.



Octave skips or, in fact, any skips on the piano are more accurate and much easier when played with a near, lateral

Book I, Nos. 21, 28, 45 and 55, and in convenient height, the next simply bounces motion instead of with a high swinging Book II, No. 36.

Book II, Nos. 21, 28, 45 and 55, and in convenient height, the next simply bounces motion instead of with a high swinging Book II, No. 36. off it without letting up the weight or curve. This can be applied to Etude No. Off it without letting up the weight or curve. This can be applied to Educe No.

How simple it is for the student, who making any conscious effort with the wrist. 32 in Book III—an excellent preparation the other three simply each the key with has learned to bring out the important note Three, four, even up to eight octaves can for the difficult Coda in the second move-



The octave skips in the bass must be made as quickly as possible, bringing the chords in each hand absolutely together. Broken octaves should be played without raising the fingers from the keyboard. It will be found that, thanks to that part of the mechanism of the grand piano called the "hopper," a very slight rotary motion of the arm will suffice to stimulate vibration. By keeping the fingers on the keys, the hammers are prevented from falling all the way back to the bed of the keys. This acting as a pivot, is kept in the back nearness of the hammer to the string is what makes octave tremolos, such as in firm and do not move from the knuckle Etude No. 29 can be simplified and made Liszt's St. Francis walking on the teaces joint. A trill or tremolo also can be so simple, giving the effect of a low rumble greatly augumented in this way. by just a slight pushing of the arm into a firmly held octave.

Czerny's studies for broken octaves are found in Book II, No. 35 and in Book III, Nos. 7, 12, 23.

This same hopper device facilitates also the playing of repeated single notes as in Czerny's Etudes Book II, No. 18, also





MARGUERITE MELVILLE-LISZNIEWSKA

THE passing of a poet, an artist, a musician, is like the fading o a beautiful flower which has given joy to the soul and has become a precious memory. Substitutes or successors may be found for almost everything in life but a noble personality and genius. There has never been another Beethoven, Chopin, Schumann, or Wagner, and there never will be.

Marguerite Melville Liszniewska was one of those unusual souls that come to our earth with the fragrance of a fine and beautiful personality which cannot be replaced. We knew her well-her great talent, her wit. her rare human tolerance, her kindliness-and we know that never again will blossom a flower to fill her place. She was born in New York in 1884, studied with Dr. Ernst Jedliczka in Berlin and later with Lescheticky in Vienna. For many years she was an assistant to the great master. She toured England, Russia, Scandinavia, Germany, Austria, Poland, Switzer-land and Holland, playing with many of the world's great orchestras. In 1920 she became a member of the Faculty of the Cincinnati Conservatory, remaining there until her death ou March 7th last.

She was loved by all who knew her -not merely for her great musical gifts and ability, but also for her character and consideration for others.

Play the fourth finger firmly and las out letting it come up.

Trills have been taken care of in Book
I. Nos, 18, 19, 31, 72, and in Book 11,

No. 33. Although some artists trill with a very low wrist and others with the hand standing almost vertical, students should he made to keep a normal, convenient position without exaggerations.

The rotary motion, or rocking of the arm in the elbow, is effectively used in Etude 27 of Book II.

It will be seen that the melodic notes are brought out much more colorfully this procedure, while the repeating note ground. Naturally the fingers are keep

Special attention should be given to ad vance preparation of chords and of accompaniments in the bass. Excellent studies for this purpose are found in Book 111,



When a chord has been formed and placed on the keys and then made to sound by a quick upward flip of the wrist, the following chord should immediately be formed in the same way. Later, in playing these studies up to the required metroand speed have been acquired through economy of motion, keeping close to the keys. Also a more thrown staccato comes quite naturally

The first studies in Book 11 and 111 bring a combination of quick staccato chords with a melodic group in between

Ex.12 Allegro risoluto 61 111111111

One of the Etudes which Annette Essipoff used to play with great success, during her American tournée in 1878, is the lovely one in A-flat, No. 1 in Book 111



As a study in beautiful vibration it can not be surpassed. Small hands will be able to master the stretches by walking into the notes, as it were, carrying the armweight from finger to finger while (Continued on page 552)

The Romances of Great Musicians

Romance in the Life of Schubert

By Stephen West

Romance is, without question, one of the strongest forces animating the creative artist. Music, without the inspiration of Romance, is hardly thinkable. Just how much we owe to the wives and the sweethearts of the great masters can never be calibrated; but it is fascinating to review many of the great musical romances of the world. Stephen West has delved into musical history with "new eyes," and will write in this series about this ever ingratiating subject.

was riding abroad with his retinue. The dow stood a little clavier! Never had Prater flew by, St. Stephen's church, the Schubert seen such loveliness. He felt Opera; they looked strange, thought the a surge of passionate gratitude towards young music master, from the seat of an his patron. If only he could thank him! elegant carriage. He was a short, squat Then he seated himself at the instrument fellow, with ugly steel rimmed spectacles, and began to play. It was the best gratiand a merry round face under a thatch of tude he knew. A maidservant entered with brown curls-Franz Schubert, the son of a great bowl of red roses. the Lichtenthal schoolmaster.

must do nothing but be alive to these new grance. wonders. A carriage! A post in the household of a powerful nobleman! Oh, this was the beginning of a new life. The old scantiness and bitter disappointment

were done now, and forever. He was to teach the young Countess Caroline. She had entered the room only this morning, while Esterhazy stood talking to him.
"Come here, Caro; here is your new

music master, Herr Schubert." "Herr Schubert? Not Meister Schubert,

"Oh, no, my Lady," murmured Franz; "not Meister."

"But the name. Were they not your songs perhaps that we heard at the Archduke's last week? The Erlking, and one about a lark?"

"Oh, yes, my Lady, those are mine!" He had no idea that his songs were sung morning lesson. at the Archduke Rudolph's!

swept him a courtesy.

They were leaving the city now. This was the very road over which he had trudged so wearily, as a child of five, on his way to his cousin's, the joiner's apprentice, in the hope of being allowed to poser. So true, so pure." touch the claviers under construction in the shop. Well, when his music was produced with a toss of her head, -and was paid for as well as Rossini'she would have a clavier of his own. It instructor. was all going to be so different now!

looking the garden. In the moonlight he to the frontboard of the clavier. could distinguish dark box hedges and gleaming white statues. A fire was lit, master.

A-RAI The postilion sounded his rich carpets deadened the sound of his horn, clearing the way down the the Ringstrasse. Graf Esterhazy arms invitingly. And see! By the win-

The Countess Caroline ordered these As always, melodies raced through his brought to the Meister's room." mind, but he made no attempt to capture carried the flowers to the clavier and stood them. Time for that later. Today he there a long time, breathing in their fra-

Apt Teacher, Apt Pupil

AT THE CLAVIER the Countess Car-oline sat practicing a Sonatina of Mozart. In ten minutes, Meister Schubert would come to hear her lesson. She played the page again. She wanted to have it perfect-well, not too perfect. She took a rose from one of the great Dresden ses and tucked it behind her left-no, her right ear. He always sat at her right

Back to the clavier and down the page again. "Hold your wrists level," he had morrow." said, "and do not let them slump." How earnest he had been, as he sat there so stiffly, talking of wrists and of counting. How earnest, and shy, and dear, and-

startled me!" exclaimed the frightened firing one with enthusiasm. You have Caroline, as Schubert entered for her only to look at Caroline. Never has she

"A thousand pardons," he apologized. you like your music, if it can so engross a music master addressed her, either.' "Oh, I love it! Never before have I

so enjoyed practicing." "Yes, my Lady, Mozart is a great com- countered the Countess drily.

"Oh, Mozart!" cried the little Countess. "Shall we begin?" encouraged the kindly

Scales were done first; then a Minuet

bert was shown to a splendid room over- wrists slumped. Down they went, almost volume of Rellstab's poems? Oh, before you will allow me." "Your wrists, my Lady," corrected the first roses? Before that! All his life he Then in a soft, amateurish voice he began



The romantic Schubert carving on a tree a message of love-"Dein sei mein Herr (Thine is my Heart)

"My wrists? Oh, of course." She The walls of the room seemed to suffohumped them high, so that her fingers cate him. Noiselessly he slipped down the dangled over the keys.

corrected jocosely. "First too low, now too high. I'm like incense. Oh, if she would but show afraid I can not quite get it."

"But it is simple. You have only to hold your hands level," he bantered. "Perhaps, if you would show me?" She course! Rellstab! The very book she

looked at his imploringly. Schubert hesitated. Then he touched the tips of his fingers to her wrist. She drew back her hand so that her fingers lay in his. For a second he held them clasped. Then he shot out of his chair, his face

"If my dear Countess will practice the song, simple, wistful, yearning as the notes position a bit more, it will go better to- of the nightingale. There! Just the work

A Domestic Bout

REATLY PLEASED was Count Es-G terhazy with his new music master. "Truly," he said to his wife, "the young "Ach, Meister Schubert, how you man is remarkable. He has the gift of had such ardor for study.'

"Hm," sniffed the Countess. "Never "Then Meister, indeed!" And the girl "As usual, I am awkward. But at least before has she blushed and started when 'We Esterhazys are musical," laughed the Count. "It is in our blood." "The Rockwitzes are less musical?"

Moving the Muse

N A SURGE of joy that was nearly I unbearable, Meister Schubert paced his room. He loved her so greatly! And he knew now that she did not entirely scorn planned it! Night had fallen when they reached the of Haydn. At last the Mozart. Caroline him. Surely she must feel his love? Had Esterhazy estate, high in the hills. Schu- began in fine style. Suddenly, then, her it begun that day she had given him the freshly penned page from his pocket. "If that! That night of the roses, then his had been waiting for a love like this!

stairs and into the garden. A light burned "No, they are too high now," again he in her window. He paced up and down before it, a hundred melodies rising up herself at the window!

Where had he found in words all the longings that consumed him now? O had given him!

"Lightly speed my songs of yearning

Through the night to thee."

A perfect serenade! In a moment he had captured the vaguest, sweetest melody of all; with a twanging accompaniment, like a troubadour's guitar; and then the of setting down the notes, and the song was done. Only his best melodies came to him, ready, like that! And it was her song! He would give it to her tomorrow.

Eros Challenges Euterne

THE LESSON went perfectly. correction, and Meister Schubert sat stiffly beside her, beating time. "One, two, three, and one, two, three-ee!

Excellently played. My compliments! Something pulsed in his voice. She looked up at him and something glowed in her

"That is all then, Meister Schubert?" "Not quite all. If my good Countess has a minute to spare me

"As many as you wish." This was the moment. Just as he had

"I have a little song here." He drew the

He began the twanging accompaniment. to sing. But at the end of the first verse quivered. She made the slightest gesture was he not like those others?

covering her hands with kisses.

"Guten Morgen, Meister Schubert. Have you a good lesson, Caro? But you seem disturbed. It is not going so well,

written the loveliest song, and it touched

so slightly, but her tone remained brisk. reeled. pleasure. I know how moving his music can be. You must sing us the new song tonight, Meister Schubert. Come, Caro. tought, adeister Schubert. Come, card, It shall need you to help me with my fletters. A tedious business, all this letter writing."

1 took all the strength ne possessed to would be good to tunk black bla

An Interested Observer

ANOTHER THING I have never beShe was
his face. emphasis, "is our Caro shaken and weeping over a music master's gift. I tell

"Oh, come; absurd! An Esterhazy and a common music master?" "You forget, my dear, that he is a

charming fellow with a most uncommon gift. And as you yourself pointed out, the Esterhazys are musical."

"I shall thrash the fellow soundly and

get rid of him at once!"

"You will do neither. He does not deserve it. Of course, they are wholly unsuited to each other; but they cannot help suited to each other; but the Samuel fully. Fully, being young, poor things." Unaccountably the Countess sighed. "And he has not Meister Schubert?" got it in him to do a dishonorable thing.' The Count sat a moment, frowning.

"What do you suggest, then?" Let Rockwitz come up," said the Countess pointedly.

The Count seemed relieved. "Not a bad idea, in many ways. Yes, let him come un. I might even use that occasion to give began an excuse. Suddenly, then, he re-

"You are always so practical!" observed

A Deadly Thrust

TODAY Meister Schubert was bidden to take coffee with his patrons, to play ice." The Count rose. to them and to help to plan the great fête for next week. Caroline sat beside her I have a favor to beg of you." mother, but her eyes followed Schubert burningly as he took his place at the placidly. "Give us something of your own, the music is over and the dancing begins?"

and played his lilting Moment Musical.

"Delightful," murmured the Countess. "Do you not think, my dear, that Meister with a shrug. Schubert should play that at our party Rockwitz is coming up for that!"

At the name Caroline started and threw her mother an imploring glance, which that good lady happened not to see.

"You know, Meister Schubert," she went on with the slow, even motion of her fan, "our dear Caroline is virtually besecond cousin of mine.

the Count noted it, he gave no sign,

The Clouds Darken

his heart like stone. It was always the at the clavier.

he stopped short with an abrupt chord. same. The things he most wanted always

dreams, and other men outwitted him. ment. like a serenader's guitar. even now, surely, there was sometiming he could do? Other men would laugh at a The guests listened entranced. This was a ness of lightning tearing open the hearm Then he was on his knees beside her, Even now, surely, there was something he

> writing of worthless tumes!" He sat there, ing his hands. This moment should have was taking fate into his own hands. He hating himself

"Oh, don't! Franz! Franz!"

to you, and you talk of my parents! What do you know of love?" She was gone now, and Schubert covered

A Sought Release

"AND THEREFORE, your Excellency, I beg you to release me. I wish to return to Vienna."

Life was unbearable here, with every glimpse of her deepening his grief and his longing. And, since that night on the bal- is not true. It cannot be true?" cony, she was distant to him. He would go back to Vienna to a hanhazard getting of engagements. The bright new life that this summer had promised lay in ruins about him. The Count nodded thought-

fully.
"And when would you wish to leave us,

"At once, Your Excellency," "Of course, I cannot detain you. But I had counted on you for our fête on The guests have been bidden. Thursday It would oblige me if you would remain

"If it pleases Your Excellency-" he a great musical party. While the young began an excuse. Suddenly, then, he remembered how he had longed to prove his gratitude for the room with the little clavier, and this glimpse of unknown beauty. "Yes, if it will please Your Ex-

cellency, I shall remain! "Ah, good! You are doing me a serv-

"Only a moment more, Your Excellency.

"It is granted, Meister Schubert." "If you will order a horse to be ready clavier. The Countess fanned herself for me, on Thursday, at midnight, when

"But surely you will not leave us like Meister Schubert. Something gay!"

"But surely you will not 'Oh, he felt only too gay! He bowed that? Alone and at night?" "I wish it very much, Your Excellency."

"So be it, then," acquiesced the Count

A Courtly Ball

HUNDRED waxen tapers reflected A HUNDRED waxen tapers renected on the polished floor of the ballroom. The Count's guests, in resplendent toilettes, were waiting for a group of Meister Schubert's songs. These had been kept for the raising the fourth finger as high as poslast; and the great Vogel of the Vienna trothed to Count Otto von Rockwitz, a Opera had come up especially to sing them. Countess Caroline sat on a crimson damask econd cousin of mine.

Sofa. She wore white satin, with glowing were placed on the keys pressing them these exercises that their fingers become ale, and Caroline blushed painfully. If roses in her hair. Behind her stood young down firmly, the fourth finger going more supple and respond much more forms. pale, and Caroline blushed painfully. If roses in her hair. Behind her stood young Rockwitz, in the blue and gold of the through the same exercise, working for readily to the dictation of the mind. Hungarian hussars. A charming couple, everyone agreed. Vogel stepped forward, TN A CORNER of the dark balcony sat to a burst of applause, while the awkward monotonous and would never do for the tone. After they can be played with median

"I can go no further," he said breath escaped him. What was wrong with him? Are Maria; and then some shorter songs. familiar voice within he "I can go no further," he said breath escaped him. What was wrong with him? Are Maria; and then some shorter songs. familiar voice within he result in the last time, forever!"
He saw that her Why must he always grit his teeth and one more now, and the group would be the last time, forever!"

"Franz, forgive me! "Franz, forgive me! hateful to you. If only with others bearing off the prizes? Why Ave Maria; and then some shorter songs. done. He would be tree to go. A strange excitement shone in his eyes as he began hateful to you. If only I had known was he not like those others?

Exercisement snone in inserves as always lost in a twilight of that last song with a twanging accompani-

Caroline started and closed her eyes. There came a step in the corridor outmere betrothal. A swift horse, a moon-new song! More than one sensitive lady and they sprang part. A moment less night-perhaps he could still manage dabbed at her eyes while Vogel sang, was done at last, and there followed a l was done at last, and there followed a full carry us both. Will you come? "And where should the swiftest horse moment of pulsing silence. Through it sheet of music, and Caroline felt for her carry you?" asked that small voice within Schubert heard the stamping of a horse's him, that he knew so well. The life he hoofs in the paved courtyard below. Then omi, that he snew so well. Ine line he cools in the paved contryart below. Linefly a two two first bar loops in the paved contryart below. Linefly a two two first bar loops in the paved contryart below. Linefly a two two first bar loops in the paved contryart below. Linefly a two two first bar loops in the paved contryart below. Linefly at two first bar loops in the paved contryart below. Linefly at two first bar loops in the paved contryart below. Linefly at two first bar loops in the paved contryart below. Linefly at two first bar loops in the paved contryart below. Linefly at two first bar loops in the paved contryart below. Linefly at two first bar loops in the paved contryart below. Linefly at two first bar loops in the paved contryart below. Linefly at two first bar loops in the paved contryart below. Linefly at two first bar loops in the paved contryart below. Linefly at two first bar loops in the paved contryart below. Linefly at two first bar loops in the paved control at been a triumph.

It was over now. He was free to go. "Oh, Mamma, Meister Schubert has just there stood Caroline, looking down at him. In his room, the clavier, the thick carpets, now, he would succeed always. He would the soft chairs were all inviting and lovely, He sprang to his feet. She laid her as they had been that first night—was it to the courtyard just ahead. They would The Countess raised her eyebrows ever hands upon his shoulders, and his senses six weeks or a thousand years ago? He Gently, then, he lifted her hands would leave it all now, and it would be so sugarry, our net tone remained prisk, rected, Gentry, then, ne mited ner names would reave it all library and it would be "Ah, I am relieved that they are tears of and put their arms' distance between them, waiting for the next music master. Schu-"My dear, kind Countess," he stammered. bert hoped the next music master would take good care of the little clavier. It Count Otto approached. It took all the strength he possessed to would be good to think back to this bit

It Might Have Been

MOMENT more, and he would be on A his way to Vienna. In the crowd over now. Schubert knew. Everything about him, he slipped out to the outcomes. "I was about to escort the countes whe had come to him. He stood there, side," he said evenly. "I am learing a once for Vienna, and I had begged a once for Vienna, and I had begged a none for Vienna, and about him, he slipped out to the balcony. was over.

"Franz!" Came a whisper behind him. He wheeled about. There she stood, give her into your care Your Excellency her hands clasped, her eyes hollow. "They tell me you are going away, and tonight! I have just heard of it. Oh, it

He nodded. A horse is waiting below." "Then that was why you sang my song?" Suddenly, he gathered her to him, kiss- deserted at midnight.

Erlking-that was always a favorite; ing her burningly, while that small

"Franz, forgive me! I have been to

A thought seized him, with the sudden It not! It is not too late. The horse will "Yes, Franz. Anywhere."

"Hurry, then." He took her hand and led her along the And it was symbolic. If he succeeded light streamed through. Careful! Her hand was like ice in his

Then just as they reached the doorway "Oh, there you are, Caro! Such a gay waltz, and I have been looking all over

Schubert felt her tremble. It was all

ment to bid my-my pupil farewell. 1 Goodbye, Countess Caroline.

"Meister Schubert! Meister Schubert! That was all. He was gone. He saw young Rockwitz leading her from the balcony rail as he flung himself upon his horse. The Vienna road was bleak and

That Troublesome Fourth Finger

By Henrietta Dippman Griswold

ONE day during our lesson hour at the holding the pupit's interest, we have come piano, and after calling my son's attent to the conclusion that the following exer tion to his fourth finger quite a number cises have brought the best results in the of times, he impatiently asked, "Mother, shortest possible time. Master one exer why do you insist upon my using 'that cise at a time, playing through all the troublesome fourth finger' so frequently keys. when I can just as easily reach the keys with my third?"

"To develop speed, of course," he re-

velop technic), we use all our fingers at piano. Not only to develop technic. Ex.2' hut to insure smooth legato playing of scales, arpeggios and chorde"

This conversation started a train of thought. It was just another little difficulty for teacher and pupil to overcome in order to make piano study more interesting; to make it seem more like play and less like work

recalled; trying to strengthen the fourth finger and to gain independence and good tone. My teacher used an exercise that required placing the finger tips on a table, of the scale in all the different keys, (and sible, then letting it drop. This had to be to a year of lessons), he really loves to done for five minutes at a time, twice play them. The advanced student and the daily. Later, at the piano, the five fingers virtuoso as well, find after playing over full tone.

Meister Schubert, his head in his hands, young Meister took his place, unnoticed, modern student of today. As a result of ease, play with more expression and gradexperience and various experiments in ually work up to presto.



After a pupil has a thorough knowledge

The exercises should be played slowly It was a splendid exercise but very at first with firm finger action and full

THE ETUDE

A Master's Style

is noteworthy because he was a type of first hand investigator who did his own thinking and evolved musical ideas which have influenced the lives of millions his various writings. of American students. When the late Theo-

W. S. B. MATHEWS

HE CAREER of W. S. B. Mathews

dore Presser in 1893 laid the first founda-

services of Mr. Mathews in the selection

editing and annotating of this work which

has been used as the great broad educa-

tional avenue by more students than any

other pedagogical course for the piano. Mr.

Presser's idea was the development of

original editions. Although scores of musi-

not the result of fortunate heredity, is due poet of unquestionable mastery. He is one tion stones for what eventually became the to a combination of knowledge and experience. Many things help toward forming

of those plain men who can take the "The men who succeed in writing are
ence. Many things help toward forming

implest theme and out of it spin a pleasthose who would die rather than tell it. "Standard Graded Course," he enlisted the good taste; all the experience in harmony, counterpoint, thematic work, and form, All the practice in hearing and all the general ideas of composers picked up from reading wears more or less desultorily in musical periwell rounded musicianship through careform a really educated taste is actual perfully graded steps in pianistic progress. Mr. Mathews collaborated in all of the sonal acquaintance with the best music, and procession of music, to the end that our who means to be a writer. At least he has a clear perception of the qualities in the ears being accustomed to the novel comcians, editors, virtuosi, composers and teachers have since been engaged in keeping this work incessantly up to the very and all the works of others are bad, has new by reason of a new spirit come to to be a writer, but it smoulders unsuspected latest substantial needs of the piano student little foundation.

and teacher, the foundation was due to two "There have been certain composers men who must always rank among the very whose technique of composition was so masgreatest of American musical educators. terly that everything of theirs shows it; William Smythe Babcock Mathews was though perhaps only a moderate percentage born in London, New Hampshire, May 8, of them show the inner something which 1837. He died in Denver, April 1, 1912. gives music its effect upon the hearer He studied in Lowell and Boston, but he -namely, feeling and beauty. Many a for a teacher to run into a rut in the was the type of man who depended upon composition of Bach is as clever as clever selection of the same pieces over and over, you can no more effectively discourage him his great personal tenacity and endurance can be, and therefore interesting to musical year after year. This grows out of two than you can discourage him from going to develop his own remarkable powers of analysis, but contains little or nothing of research. Therefore, like Wagner, Elgar feeling. Others, again, are at the same the list have been sifted out of a large once taken. When he has got it, it is and many others, he was largely self time intensely interesting upon musical number, and from their attractiveness and there and must work through. This is the taught. After teaching for some years in grounds and full of the inner something sterling qualities accomplish the two things manner of the born writer and editor." the South and after long affiliation with which is the soul of music. To play these for which pieces are commonly given. many of the greatest musical authorities latter pieces is an education. It is an act Namely, they please the pupil, and exercise of his time, he went into musical editorial of religion. Even when we play them from an influence upon the taste and musical More and was connected with many out- a technical standpoint mainly, before they life. In the nature of the case a teacher I age, Mr. Mathews wrote: standing Journals. He published several are well mastered the inner something learns to adapt the pieces of his standard "When Clementi first played in Vienna

The Wisdom of W. S. B. Mathews

A collection of paragraphs from the writings of one of the most original and distinctive thinkers in the field of American musical education

makes all other music sound better."

Prophet and Sage

time Mathews always kept step and was usually a little ahead of the parade.

Russian, Tschaikowsky, who was one of the greatest recent masters of musical the chords and positions lie differently ideas. Very possibly some of the other Rus- young pupil at the present time who has no rate here is Brahms, who has written in to go back twenty-five years for pieces to of other works, all beautiful and pure, hearing, and practices it to her great adand all music for itself,

as commanding in his talents as Tschaikowsky. Mr. Otto Floersheim writes, in his herself or any one else." interesting letters to the Musical Courier, pressing his thoughts. They are taken from that in Berlin the works of Tschaikowsky and Dvořák have been ignored until this "A really cultivated taste in music, when season. Now Dvořák is certainly a toneing and not insignificant poem in tones. When you have this in you, you have not after that the first is the art of Bach, Haydn, Mozart, of the elements of success, your next step Beethoven; it is the art which lives and is to find out whether the other fellow

"The only chance of our knowing these you might as well give up, or else radically odicals and books. What is wanted to geniuses of the first order, when they do reconstruct your style. These two points come, is to have kept step with the world's are very curious. Here is one young fellow good which differentiate it from the bad, binations will be able to discern in the new of. The common impression that all the com- works the part which is new by reason of it is printed and, as comment shows, is positions of certain composers are good tonal combination, and the part which is read. Another has an ambition inside him expression.

Teaching Material

THE FOLLOWING pertinent remarks they seem as though written but yesterday. that he has the real thing in him, but his "It is curious what a tendency there is moment has not yet come. circumstances: The well-known pieces in through with the smallpox, which he has

periones. It attunes the player and it first place one is not so sure about the difficulties in them; for the essence of difficulty is far from having been accurately determined in piano music. A certain piece THE SURETY of Mr. Mathews' vision appears to the pupil impossible; another I is here shown. Forty years ago, in pupil takes it up and likes it, and plays it America both Brahms and Tschaikowsky well. What was the difficulty in the first were looked upon much as many now re- case? Was it due to lack of proper exgard Schönberg and Hindemith. At that planation of the piece on the teacher's part?

"Moreover, the valuable new pieces are in new styles. The ideas run differently "I have no doubt that Brahms is destined There is always a kind of new tonality in to be ranked with the great composers; all the vigorous new writers. It is not a and I have a kindly feeling for the brilliant question of some peculiarity which you can point out and prepare for but somehow structure, and by no means wanting in under the hands. I have a rather smart sians may have something in them. At any ear for this more recent tonality. I have all six symphonies, it is said, two not yet give her. If I select some piece which being given to the public, and a variety was so popular this long ago, she likes it on vantage; whereas a modern piece of the "Besides Brahms there must be others. French school, with its changing notes, its It is quite certain. The world has not evasive cadences and the like she has no noticed their accents as yet, but a few years use for whatever, and in fact, with apmore may reveal to us some other composer parently all necessary good will, she never manages to play them well enough to please

And Write He Must

THE MAKING of a writer could be A scarcely better done than in these paragraphs by Mr. Mathews.

would rather die than read it. If he would He writes it, sends it at a venture; by the outside world. Now this one may be ruining reams upon reams of paper on the sly, which some day will astonish the world. If he goes on pouring himself out upon A apply so aptly to the present day that paper, print or no print, the chances are

"When a man is bound to be a writer

The Perennial Virtuoso

books which had wide vogue and from makes its way with us, and we find our-repertory to the needs of individual pupils. he made a great sensation, just such a sensition quotations are continually made.

tion of a purer art, in which music as such six months of instruction, but, as a matter had the first place and piano playing as of fact, rarely completed in less than a

"While Beethoven was a piano virtuoso volume, his liberty with the time and the first paragraph." general air of freedom and abandon which contemporaries found in his music belong to the entire Beethoven as composer; and

A Theme Still Pertinent THE RELATION of teaching to playing always interested Mr. Mathews

"The relation of the teacher's playing to through the habit of memorizing every portant, for it can make or mar an en- Bare Mountain" (not a Bare Mountain very much. the quality of the teaching is a very diffi-cult one to conclude satisfactorily. There

cases the early stages of his effort have

cases the early stages are many very fine players who rarely or been unsatisfactory. A few pupils mem-never turn out pupils possessing their own orized their pieces and seemed to under-ample, in a string quartet broadcast is dif- Kiev, Russia). (Columbia dise (8005)) excellence; and there are some teachers stand them quite fully, but the great ferent from that for a trio composed of The peasants in Moussorgsky's time are execuence; and there are some teachers who play very little but turn out a success sind founds that play extremely well. Do not some state of the piece being well memorized, but harp or a singer. Many times the techon Bare Mountain. It is this superplication of the piece being well memorized, but harp or a singer. Many times the techon Bare Mountain. It is this superplication of the piece being well memorized, but harp or a singer. Many times the techon Bare Mountain. It is this superplication of the piece being well memorized, but harp or a singer. a stimulus so that their pupils surpass the varied harmonizations, modulations and nician's experiments take up more time belief that the composer has undertaken themselves and arrive at a quality of work transitional material remaining very inse- than the actual broadcast. Not so long to depict in music. which would not have been expected of them on a priori grounds. There are many tempted to remedy this through different played on a clavichord, the technician after Spirits of Darkness". . . the celebration teachers, on the contrary, whose minute kinds of musical analysis and by lessons experimenting hours was able to obtain a of the so-called Black Mass or glorification criticisms seem to discourage students and in musical theory. In some cases the exprevent their arriving at a state of free and periment has been entirely successful, the microphone on a stool under the instru- Evil Spirits by the sounding of the village finished art; and, in general, it might be pupil at the end of the time being able to ment's soundbox. Thus, it will be noted church bell at the break of day. said that the teacher who really under- retain long programs of complicated music the technician is equally as important in stands tone production in its entire varieties and to treat the same with constantly in- broadcasting as are the artists. and who understands the master works of creasing maturity of conception. In other the piano and knows how they should be cases it has remained impossible to interest National Broadcasting Company to sponplayed and knows how they should look the pupil in the structure of music to such sor such programs, as those of the Music Pasdeloup Orchestra (Victor discs 8662when playing, will arrive at results in a degree as to secure the necessary close- Guild, without commercial alliance de- 63). This fine dramatic soprano, an Aumany cases of great excellence. Of course, ness of observation." there will come a time in the education of

with the inspiration of the teacher will enable them to overcome one difficulty after another and finally develop themselves into well-rounded players. standard of results in the case above men-

every intelligent pupil where the artist is

the proper teacher, and unless the previous

the artist will find it necessary to undo

the musical education of piano pupils is to

good music properly selected for their spe-

lighter, faster, more astonishingly than any-tioned lies in the omissions and the time body else. Nevertheless those who had lost in the early years of instruction, and heard the young Mozart and the young in the want of foresight in the ordering in Beethoven found many things lacking in these early years. That is to say, take for this sensational work, and later on Clementi instance any series of graded studies for himself, after his famous contest with the piano and what do we find? Eight or Mozart, modified his playing in the direction grades, each intended to occupy about

year. At the end of the course, the pupil will have arrived at two or three of the in the sense of being the most powerful best of the Clementi Gradus, two or three in great freedom. His contrasts of tone of musical literature as suggested in the day), continue to provide much enjoyment dances. No one in the past generation is

1899 seem prophetic.

SELF-TEST QUESTIONS ON MR. MATHEWS' WRITINGS

work shall have been extremely well done 1. What is the origin of a cultivated taste in music?

many things. The underlying principle in 2. What is a chief constituent of the musical art which lives?

bring them in contact with a great deal of 3. For what two purposes are pieces good music properly selected for their spe-

successful writer apply to the musician and to the music teacher? Must the successful music teacher be

necessarily a highly skilled player? "A great difficulty in arriving at a high 6. What is the history of the vogue for memorizina music?

Making Sure of Responses

By Chloe H. Null

music. Or perhaps, worse yet, you were larly used during the services. The glue time, that organist, forced to suffer chagrin be- will not injure the finish of the organ rack

over having ready exactly on time the ever want to do without them.

that organist, forced to sturer cuagrin or a should any subsequent organist wish the Godfrey and the Bournemouth Municipal ductor. The recording is excellent A sure preventative for such situations, that-no organist who has experienced the and one that will eliminate also any anxiety convenience of these clippings so placed will

RECORDS AND RADIO

By Peter Hugh Reed

payer of its time, the characteristic note fugues by Bach and one or two Chopin and Share Culius programs, or NBC's disc 17045D), for this talented conduction of his plano playing can have been little if studies; and, unless the teacher has been we have spoken before, heard over NBC's disc 17045D), for this talented conduction of the plane of the programs of the program anything more sensational than his ormore than usually fortunate, nothing whattwo networks four afternoons a week tor in his long affiliation with this organchestra work; for at that time he indulged ever will have been done toward the study (Monday, Tuesday, Thursday and Satur- zation (1897-1934) has often played these

IN THE DAYS of Mr. Mathews comparative few pupils thought of men. To him, for example, the work of gusto and melodic foll-quality of this Decrease the plants was merely an imperior interpreter of those qualities which containing the perfect interpreter of those qualities which containing the properties of the p when even great conductors and string not be successfully broadcast. One of the tor, who has given us the finest interprequartets seem ashamed to appear with most important elements in broadcasting tation of Beethoven's "Sixth Symphony notes, Mr. Mathews' remarks written in is the balancing of the program. It is so far issued on records, duplicates that here where the technician enters and con- event by giving us the foremost interpre-"For many years I have undertaken to tributes his artistry to the program. The tation on records of Moussorgsky's melaimprove the student's method of study position of the microphone is vastly im- dramatic tone poem "A Night On the satisfactory result only by putting the of the Evil One, and the scattering of the

> The splendid gesture on the part of the markably eloquent performance by Marserves the widest approbation; and since tralian by hirth, is a leading prima donna radio commendation is best given by mail, of the Paris Opera. In the first complete we recommend that those who have en- recording of this famous scene from joyed these programs, but who have not "Salome," she conveys the fanatical emowritten in to express their appreciation, tion of the music and the text without do so at the earliest opportunity. For the distortion, wisely leaving much to the future spread of such music by radio will listener's imagination. Time was when be, in this manner, further advanced and this scene was considered the most infahastened.

The recording made by the London people generally regard it in the spirit in good music properly selected for their spe-cial needs. The musical stimulus combined 4. Will Mr. Mathetus' definition of the Philharmonic Orchestra under Koussevitzky, of Beethoven's "Eroica Symphony" (Strauss) unquestionably conceived it, as (Victor set M263) is the best performance of this famous work yet made available on and half-deranged Oriental woman," whom discs. Koussevitzky senses and conveys "they do not recommend, but present as a this music better than he did in recording specimen of what human nature can be the Fifth. In fact, his performance is one like in certain circumstances." of the most vivid we have ever heard, despite his tendency to draw our attention Bach's "Chromatic Fantasy and Fugue to detail which speaks for itself and his (Victor discs 8/80-81), once again proves

recording is realistic and well balanced, one of the greatest of its kind ever written, Sir Henry J. Wood's new recording of is equally effective whether performed on Schubert's ever-popular "Unfinished Symthem" (Cal-physical Cal-physical Cal-physic phony" (Columbia set No. 216) is a written, or on the piano. It has been aptly straightforward performance, conceived described as the ultimate to which the Have you ever attended a particularly music needed for the regular service is as false emphasis. The song-like eloquence perfection of organ technique. The Fugure and executed with dignity and without composer attained in the advancement and HAVE you ever attended a particularly simple as it is effective. Clip from an old and the dramatic strength of the nuisic founded on Bach's own name is not only rousing church meeting where, as a claim a sample of the hymnal the Doxology, Gloria Patri, re- are brought out however in the manner by Bach, as one writer, has said, but "it to the occasion, someone cancer to the sponses, seven-fold Amen—any such music of the scholar rather than of the poet. The Bach, the complete Bach triumphant as Doxology—and then this impress. The bach, the composition of the poet. The bach, the composition were ready to burst forth into joyous notes that may be used regularly at your parterior recording is lifelike and rich. It seems man and artist." were ready to burst norm mile places to ticular church, and paste them securely to almost unnecessary to add that this is the Ormandy stresses the explorance and or ticular church, and paste them securely to almost unnecessary to add that this is the Ormandy stresses the explorance and or ticular church, and paste them securely to almost unnecessary to add that this is the Ormandy stresses the explorance and or ticular church, and paste them securely to almost unnecessary to add that this is the of praise, at the moment, but your arour the music rack of the organ, placing them best reproduction of the "Unfinished" so elation of Mozart's "Eine kleine Naddicooled while the organish gracial railroad, the mough to one side so that they will far issued on records, because that was musik" rather than its sentiment. (Victor through the nymn book, possing teamer to the index before he located the necessary on the covered by the music books regulated the prime reason for its release at this discs 8588-1698). These discs are a tribute of the index before he located the necessary of the necessary of the index before he located the necessary of the index before he located the necessary of the nece

HAMBER music on the air has as- Orchestra should have recorded German's HAMBER must on the an insection of the animal suredly come into its own. The popular Dances from his incidental music Music Guild's programs, of which to Shakespeare's "Henry VIII" (Columbia The average listener, who hears these fort in behalf of British music than Sir programs in the quiet of his home, is un- Dan, and no one, so his countrymen say

The complete final scene of Richard Strauss' "Salonie" comes to us in a re jorie Lawrence, Piero Coppola and the mous thing in music. Today, however, which the poet (Wilde) and the composer "the insensate rhapsodizing of an erotic

Edwin Fischer in his performance of capricious use of unmarked rubati. The himself the ideal interpreter. This work

to the string section of the Minneapolis It is particularly fitting that Sir Dan Symphony and to its conscientious con-

"Music is what awakes from you when you are reminded by the instruments."-WALT WHITMAN.

BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by VICTOR J. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR



Tympani and Tympanists

By I. R. Schwartz

phony orchestra, the ordinary lis-

tener knows very little about them. While all other drums have two heads drum has just one head on a kettle-shaped shell. It is this shape that causes its with soft felt sticks or wooden sticks with egg-shaped heads called "baguettes."

usually scored for it in the notes of C and G, the tonic and the dominant. Even later, and as many tympanists. when tympani became easier to tune, the notes were written as C and G, although the real key was specified.

Mechanically tuned tympani were made the head. Raising or lowering the pedal

Though of ancient principle, the tympani his "Symphonie Fantastique" has four importance in the orchestra. is a comparatively recent musical developtympani with four players. Most of ment and was formerly very cumbersome Tschaikowsky's works call for three tymand hard to tune. The early composers pani; and Schoenberg, in his "Guerre-Lieder" (war songs) has eight tympani

Some Specific Uses

MANY COMPOSERS have given special parts to the tympani. Beetabout seventy-five years ago. They were hoven, in his "Ninth Symphony," second unusually complicated, but were a vast movement, has them tuxed in octaves F improvement over the hand tuned type of and F. The sole consists of three sharp he was little heard of, as his brother, the Havdn's and Handel's day. The mechan-notes, given off first by the drums alone, military drummer, became prominent in ism was principally a pedal connected to and then along with the orchestra. This the wars of the Middle Ages. Handel some rods fastened to the hoop around makes quite a unique effect. The tympani was about the first composer to use the the head. Raising or lowering the pedal have an important place in most of Bertympani or tympanist again, for we find caused the tension of the head to be lioz works, as well as in works by Meyer- that his "Messiah" and "Water-Music" changed, and the difference in tension made beer. The latter played tympani in an had tympani scores. Since then, the tymthe variations in tone. The mechanism orchestra conducted by Beethoven. In the panist has steadily progressed until now the Variations in time. The mechanism was sometimes on the inside of the kettle, discussed consolidately obscurved: In the plants has stating progressed with row to merepret instantly any signla witch the was sometimes outside; the principle, however, Wedding Symphony, the horns set off a chestra.

The plants has stating progressed with the very consolidation of the plants have been a limportant member in the orconsolidation of the plants have been a limportant member in the orconsolidation of the plants have been a limportant member in the orconsolidation of the plants have been a limportant member in the orconsolidation of the plants have been a limportant member in the orconsolidation of the plants have been a limportant member in the orconsolidation of the plants have been a limportant member in the orconsolidation of the progression with the plants have been a limportant member in the orconsolidation of the plants have been a limportant member in the orconsolidation of the plants have been a limportant member in the orconsolidation of the plants have been a limportant member in the orconsolidation of the plants have been a limportant member in the orconsolidation of the plants have been a limportant member in the orconsolidation of the plants have been a limportant member in the orconsolidation of the plants have been a limportant member in the orconsolidation of the plants have been a limportant member in the orconsolidation of the plants have been a limportant member in the orconsolidation of the plants have been a limportant member in the orconsolidation of the plants have been a limportant member in the orconsolidation of the plants have been a limportant member in the orconsolidation of the plants have been a limportant member in the orconsolidation of the plants have been a limportant member and have been a limportant member be individually tuned to get an even tension Siegfried's Rhine Journey from Wagner's majority of people, and quite a number of the head, and this took a lot of time. opera "Siegfried" has a special bass part take it up. However, it should be empha-Today the mechanism is much more sim- in the introduction for the tympani. In sized that the art of playing tympani is plified and efficient, as a device has been fact, all of Wagner's works are partial to not one to be easily mastered. The tymperfected to eliminate this difficulty. By the kettledrums. The contemporary compani are actually as difficult to play as turning a small crank at the bottom of the posers, too, make much use of them. The the violin. Where the violinist starts on lettle, the roots are simultaneously and complete base accompaniment toward the his instrument immediately, the expert venty adjusted; and it is but a matter of end (Ravel's Bolove) is taken by the typen 'typingnis' begins first on piano. After seconds to get the typingan in tune.

The tonal range of a pair of typingan is assigns the theme to four typingan in the to play snare drum, base drury raps, cymifrom E815 to G194, the smaller drums Black and Tan movement. They also have bals, bells, and xylophone. This course of side of the orchestra, and is apparently

has become so prominent. Originally the stopping along with playing the scores of distinguishable. has become so prominent. Originally the
The head of the tympani is very sensitympani was just one of the instruments stretched over a cylindrical shell, a kettle- tive to atmospheric conditions. Any slight in the orchestra; but the modern comchange of the weather or humidity will posers, Strauss and Stravinsky for exaltar the tone. Dampness will cause a ample, are making a solo instrument of it. strange acoustical properties. The instru- drum to go flat and impair the tone, while In Strauss' Burlesque for Piano the tymment can be tuned and is played either dryness will sharpen and clarify the tone, pani play the theme at the opening. The the world to find one. There are many The tympani are an important part of better class jazz orchestras are including the orchestra, being used for rhythm, bass, them in their orchestrations and special as the tympani. The word tympani is tympani are used at once, and the well-tile lettledrum supply 'that certain some-tympani the plural. In musical circles, earlier composers used two tympani and the well-tile lettledrum supply 'that certain some-tympani the plural. In musical circles, earlier composers used two tympani and chektra. There seems to be no doubt that however, tympani is used as both singular on player. Berlion, in one instance, worse, the transfer seems to be no doubt that for sixteen tympani and eight players, and and greater heights and to more and more

The Tympanist

THE TYMPANIST IS no doubt the ▲ earliest type of musician. He was originally the one who beat a hollow log with his cudgel so his brother neolithians would have a rhythm for their dances. Later as he progressed he marched in Roman and Oriental parades and beat two large kettle-shaped drums carried by slaves or elephants. After the Roman conquest

ranging from B-flat 125.5 to G-sharp 137. (In. certo in F.º A new dance rhythm in terminolar pitch A-435) I have, on co.

ALTHOUGH THE kettledrums are of casion, reached B-flat 251 on the small tympani and three players who beat out pedal, to roll, and he is given exercises fundamental importance in a sym-drum, and low C64 on the larger. In the rhythm for the dance. drum, and low C64 on the larger. In the rhythm for the dance.

each case the tone was quite pure and

It is only recently that the kettledrum to develop case in playing. Later he learns pedal effects, glissandos, and doubleoperas, symphonies, and overtures to develop and extend his repertoire.

This, then, is what the good tympanist is required to learn. This is why an orchestra that needs a tympanist must scour other qualifications too that the tympanis must meet. He must have absolute pitch. This means that he can give or identify any tone without the aid of another instrument. He must have a vast knowledge of hundreds of compositions, and be able to play them at sight. He must be able to tune in one key while the orchestra is playing in another key. He must have a keen sense of time value, as the tympani score may be written in a tempo different from the rest of the orchestra. He must be able to count hundreds of measures at a time perfectly, as in the last movement of Schubert's "Seventh Symphony." He must have absolute control over his wrists (which would seem at times to be made of rubber), and be able to roll for measures without a single variation in volume. He must know how to bring the loudest fortissimo roll down to a pianissimo, or viceversa, almost instantaneously. If he is using five tympani, he must know exactly which one to use and when and where. He should also be an expert on all the other percussion instruments, each of which is an art within itself. He must be able to interpret instantly any signal which the is why the good tympanist is a rarity.

With all the cares and troubles that rest heavily upon his brow, the tympanist is a happy individual. In fact, he is usually the most light hearted member of the orchestra. And the next time that you attend a symphony concert, be on the lookout for a tall, dark person who occupies a prominent place in the rear right-hand

How a Band May Acquire Beauty and Solidity of Tone

By J. Andrew Wiggins

scarcely become an ordinary player on of scales in use.

Melodies are composed and consist prin- the speed, both legato and staccato.

very slowly several times, then increasing a better tone.

scale practice as the first requirement accomplished that feat because he has made and if it is carefully done it will soon be ity of tone production. This in itself is in the building of tone; indeed, one can himself familiar with most of the forms discovered that the usually weak parts of one of the major problems that most bands the band, the second clarinets, second cor- have to solve in order to make a reputaany instrument without much of it, and Playing of the scales well in the keys nets and horns, yes, and even the basses tion; inasmuch as "faulty intonation" and it is positively surprising the advancement in most common use can best be acquired will become remarkably proficient in the "lacking in solidity of tone" are two of that can be made by a band that will serie by unison practice by the whole band, execution of scales, and the sure result the most common comments made by ously spend some time at each rehearsal going through each scale, up and down will be that the whole band will play with judges at band contests.

Not only will the tone be improved, but

NSTRUMENTALISTS, as well as cipally of scales and arpeggios, and the Ten to fifteen minutes of each and every another point of great value will be vocalists, realize the importance of musician who can play well at sight has rehearsal should be devoted to this work, achieved, that is, the improvement in solid-

Faulty intonation is primarily due to (Continued on Page 547)

MUSIC EXTENSION STUDY COURSE

A Monthly Etude Feature of practical value, by an eminent Specialist

For Piano Teachers and Students

By Dr. John Thompson

Analysis of Piano Music appearing in the Music Section of this Issue

Schoolbells in the distance and Youth streaming back an-tonned and with such that the streaming back an-tonned and with such that the streaming back an-tonned and with such that the stream in the stream in the stream of the huntsmen beginning at Roll the notes and toss them off while the stream of while the stream of the huntsmen beginning at Roll the notes and toss them off while the terms and carries on until measure serons and the stream of th vigor to accustomed routine all over Amer- left hand for the first two measures, an careful to sustain the basses in measures in minor mode, played rather slower and ical. It is heartening to think how many swered by a two measure phrase in the three, seven, eleven, fifteen, nineteen, and depicting a tale of winter, bleak and dear sweet of the text African as a matter of course every dependent this section. The "returning home" them Music is a primary human institut, other at measure seventy-even begins forte, track which begins at the end of measure met them refenters placed up to original wate these bury youngsters could not acc greatfully diminishing in tone to Pointseino four and is in effect until the first beat tempo and with a cheerful forte. cept it as part of their normal curriculum. at measures eighty-nine and ninety. Close of measure eight. At measure twenty-The responsibility of music teachers to with two chords, played robustly, as in- seven a pianistic figure appears divided whom pupils are intrusted is a heavy one. dicated. By their very attitude toward the art they inspire or cool the ardor of the student. Upon their choice of material for use at the keyboard rests the decision as to whether the flame of enthusiasm is to be fanned into a steady glow or prematurely

Let us therefore as teachers approach thoughtfully and in the light of modern heavily—the notes broad and dignified in knowledge the problem of guiding budding effect. The roll in the bass suggests the musicians aright. The material printed in dull roar of the sea. At measure five the The Etude merits the attention of proaressive teachers and is a mine of treasure in which they may delve again and again. Start the new season wisely by giving due consideration to the possibilities of the teaching material presented each month in of the march. The tempo should not be your copy of THE ETUDE.

> AUTUMN REVELS By WILLIAM SCRIBNER

Have you been at a loss for a short and effective number for a Fall recital pro-

the gusty quality of autumnal weather. It abounds in legato flurries up and down the scale simulating the dry rustle of fallen leaves driven before the wind. Bring precision and accuracy to the learning of this measures thirty-five and thirty-six. little piece and then play it with freedom and abandon. Some changes in pace are marked-for example the ritard at measure seven and the accelerando at measure thirteen. Discreet elasticity should be employed throughout however.

The tempo should be fairly fast and the

pedalling studied. In the first theme the pedal goes down on the first beat and up on the second. In the second theme the pedals should be prolonged because of the sustained bass notes. The short pedal is used again at measures twenty-three and twenty-four. Variation in dynamics will lend color to this little sketch and tones should be thinned or thickened at individual discretion as the passages rustle along to the somewhat brilliant ending.

HUNTING PIXIES By Evangeline Lehman

serve that the chase begins pianissimo and builds as the hunters approach their quarry. Measure thirty-seven is marked bin forte followed by a crescendo at measure thirty-

MARCH OF THE SEA GODS By Montague Ewing

Here is another Montague Ewing composition, very descriptive in character. Introduce the awe-inspiring procession of sea gods with all possible decorum and pomp. The right hand should be accented gins. Give the utmost resonance to susadds to the grandiose quality and solemnity too fast, since stateliness should pervade artist and aspiring student alike. every measure. Do not be tempted to hurry the triplets which appear in the left

hand at measure seventeen and eighteen. The second theme at measure twenty-one opens with a trumpet call which should many teachers and students in this emer- enough resonance to sing through the two gency. Its measures have something of measures as indicated. The trumpet call

> The next section, measure fifty-three is in G major and quieter in mood, played pin legato e dolce as indicated in the text, A short Coda built on the trumpet call which opened the second section closes the piece.

TINTINNABULATIONS By NICOLAS SLONIMSKY

to our ears, several octaves of high toned hand.

in key. The first four measures are in Czerny?" should be of the greatest interest A-flat major, the next four in E major and value to teacher and student alike. followed by four more in C major, only

Be sure to read and digest it. Only after treated as a sort of musical joke. It will Stimulating to the imagination is this to return once more to A-flat major. Note the latter process is completed will one be delight the youngsters to sing the words Stimulating to the magnitude of the magnitude of the phrasing to be given this little four able to elicit from this study the intangible as they play and this will help to establish lates bit of descriptive writing wint of Line. The passenge of genine Lennan. The first four measures in soprano and bass against legato progrestional progression of intervals, that is, sions in the alto and tenor voices. Note sixth followed by fifth and third. The too the change in dynamics each time this next four measures echo the horns softly, subject appears in a new key. Pedal marks Next comes the start of the chase, the are very clearly indicated and if the text

HIPPITY-HOP By ARTHUR L. BROWN

between the hands which must be made to sound as though played with one hand. The Mayan Sun Dance is a religious rite.

The second section in the dominant key, and therefore the treatment of this little G major opens with short two-note phrases answered by two-note slurs in the left and solemnity. The dance is an important hand. This procedure is in keeping with the intent of the title.

The piece ends with a short Coda, the last two measures of which are played Lento, slowly.

> NOCTURNE, Op. 15, No. 2 By FR. CHOPIN

tained chords and even the staccato chords the F. sharp, No. 5 probably has the most should have that suggested breadth which universal appeal. The haunting melody is not easily forgotten and this work is constantly chosen for program use by great reader's attention is directed to a Master and twenty-three, causing a syncopation Lesson on this number elsewhere in this typical of music of this nature. After issue of THE ETUDE, written by the great measure thirty-two the first theme is again pianist Mark Hambourg. It is a compre- heard-D.C.-and closes on the E minor hensive study of the work and should be chord at measure sixteen. be clear and pronounced. Let the last read carefully by pianists of all ages and Autumn Revels will meet the need of note of this call, the whole note, be given stages of development. Once, a number of years ago it was the writer's great pleasure to hear Mark Hambourg play this beautiful is repeated at intervals throughout this Nocturne. The memory of that perform- the preceding is this one by Mr. Kerr is repeated a interval in introduction this section and should be distinct at all times, ance is still alive and lovely and ETUDE. This is an interesting little study in chord section and should be under at all mines. It keeps building in power until the climax readers are most fortunate to have at their clusters with a certain pianistic as well

> ETUDE By CARL CZERNY

feel that way about it!

Most ETUDE readers of maturity "grew right hand prepares, as it were, the chord up" on Czerny Op. 299 and so this particu- to be played later by the left hand. lar Etude has been a milestone for most of us along the steep, technical road to Par- in this little piece a study in chord analysis This altogether charming if short sketch nassus. This encounter, however, finds as well as a possible addition to the jure is descriptive of the great carrillons which our old acquaintance wearing brand new nile repertoire. There is opportunity for hang in so many old European belfries, degarb. The study has been cleverly adapted some crossing of hands, the left over the caying now, but famed in history. These for the left hand, the material being used right and the right over the left. The have, beside the low toned bells familiar as accompaniment to a melody in the right title suggests of course, that this compo-

The arranger, the late Madame Lisz-Two things are of especial interest in niewska was one of the leading piano this little piece. One is the harmonic pro-

SUMMER AND WINTER By FREDERIC GROTON

Next comes the state of the comes the com five finger position. This piece could be in two note phrases followed by staccato used for rote work if desired. It opens quarters and by the time a pupil has learned at rather deliberate tempo and is to be to play it he not only has increased his played gently and softly, subduing the right repertoire but has developed of a certainty The little rhythmical figures in the right hand accompaniment chords and giving the a more graceful phrase attack. The entire nine which reaches fortissimo at measure hand of Mr. Brown's composition are de-left hand melody the best singing tone piece is in march time and is played at scriptive of the title when correctly played. possible. The first theme is the summer moderate tempo.

MAYAN SUN DANCE By CLEO ALLEN HIBBS

composition should have a certain dignity part of the worship and ritual of many primitive peoples.

The chord progression in the right hand should have plenty of resonsance, with a little emphasis on the upper or soprano voice which carries the melodic outline.

The open fifths in the left hand are reminiscent of the monotonous tom-tom accor Of all the nocturnes written by Chopin, paniment so often associated with dances of this character.

The first section is in E minor. The second is in A major, subdominant key. Note the accents appearing on the weak The beats at measures twenty-one, twenty-two

DANCE OF THE DEBUTANTES By ROBERT NOLAN KERR

An entirely different sort of dance from measures thirty-five and thirty-six.

Russian.

Rate of third and thirty six.

disposal this Master Lesson from the great

as musical value. The broken chord appears first in the measure as melody in triplet form. This is played by the right hand. The same chord follows next in the left hand, the notes this time being struck Here is an old friend or enemy if you together and accented. Similar treatment continues throughout the first section. The

Alert teachers will of course recognize sition be played gracefully and daintily.

A JUNGLE JOKE
By J. LILIAN VANDEVERE

A little humoresque for the very young is this. It has to do with the "monkey that lives in the tallest tree," and should be

TOY TOWN SOLDIERS By ADA RICHTER

If you are seeking a little piece to de-Groton's little waltz is a piece designed velop the drop-roll principle employed in

THE TEACHERS' ROUND TABLE



No question will be answered in these columns unless accompanied by the full name and address of the writer. Only initials, or a furnished pseudonym will be published.

Certificates and Diplomas

Certificates and Diplomas
I have three music pupils who will
mish the required work for hish
required work for hish
give a certificate in unside. I am
planning for them to give a resulter
give a certificate in unside. I am
planning for them to give a resulter
I could get the music certificate and
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certificate to above they have done—3 the
certificate to above they
have done—3 the

In the matter of certificates or diplomas, THE ETUDE has always tried to make clear that the values of such credentials depends entirely upon the reputation for ability and scholarship possessed by the individual or institution granting the certificate. There is no reason why a teacher should not give a certificate for work accomplished. Diplomas in attractive form may be secured from your dealer. All that is necessary is to have these filled in. If you have a good engrosser or good penman in your neighborhood, this may be done by him, but most teachers personally fill them in by hand.

Many pupils take great pride in having such a certificate or diploma. The word "diploma" is usually associated with a special distinction or a degree conferred by a college or a conservatory. A recognition of merit that is too pretentious, coma fine looking certificate is preferred by most students to a letter. Such a certifiance was right, because it is the name of Leopold Auer."

And Auer was right, because it is the name of Leopold Auer." cate looks better in a frame and many students have them framed.

Again, let us say that the thing that counts is the signature of the teacher on the certificate and what stands behind that signature. The signature of Marchesi, Stockhausen, Auer, Leschetizky, Hofmann, Hutcheson or Ganz on a letter or a certificate turns a piece of paper into a valuable document Every teacher who signs a certificate should feel an inspiration to make his work more and more worthy and his

Sometimes study with a teacher becomes demand special consideration. Each book Teachers," By George C. Bender, which eighty percent above 1932.

This is to Certify that

has completed in a satisfactory manner a course in Music as follows

Certificate

SAMPLE CERTIFICATE Reduced facsimile-real size 10 x 8 inches.

very valuable because of the teacher's rep- of the series is devoted to a special techutation. Leopold Auer is quoted as saying nical subject. The advantage of this is to a friend, "When I charge sixty dollars that such passages begin to have musical, ing from a private teacher, might be an hour for a lesson, I get fifteen dollars (that is, melodic) value and hold the atconsidered in questionable taste. However, for instruction and forty-five dollars for tention of the musician to better advantage.

And Auer was right, because according to the law of supply and demand, there was only one Leopold Auer among a hundred thousand of his contemporaries.

Advancing Technic Please advise me as to some work on plano technic in exercise form for "Finger Gymnastics, Opus 60," by I. Philipp, and would appreciate your suggestion for something a little more difficult and more advanced than this.—R. B. E.

M. Philipp's "Finger Gymnastics," name better known. The United States which was written at the suggestion of Treasury stamps its authority upon a James Huneker, to fill an important techpiece of paper and that paper becomes nical need in American study conditions, worth \$1.00 to \$1.000. J. P. Morgan can is used to amplify the same author's "Comsign his name to a piece of paper and plete School of Technic." In continuation a circular has much to do with "selling make it worth a million dollars. A very of the technical program of this great the idea." Go to an up-to-date printer and good question for any teacher to ask, in teacher, the student should become ac- get his ideas on style. The main principles reading this Department at this moment is, quainted with his masterly work, "New of getting business remain the same as "How much is my signature worth and Gradus ad Parnassum" in eight volumes, they are excellently presented in "Teach-know is that the sales of music and books

The special books indicated are:

1. Arpeggios Double Notes 3. Hands Together Left Hand Technic 5. Octaves and Chords 6. Right Hand Technic

8. Various Difficulties. Circular For New Business

The Trill

What shall I do shout new circulars? I want fresh material which will produce business. So many teachers' circulars seem so old fashbued. I am sure that they do not command attention in this bustling age.—B. S. A.

You are quite right. The appearance of how can I make it worth more to my The plan of this work is to present short ing Music and Making it Pay." by D. K. with the dealers show a promounced adextracts from great masterpieces which Antrim and "Business Manual for Music vance and that piano sales for 1934 were

give generous space to the subject of advertising. Fashions in printing and design seem to change with the clock. Size up the audience you wish to approach and make your appeal accordingly, just as though you were talking to them in person. Frankly, it is a little late to think of circulars just now. Better get them ready for presentation in January.

Which First?

Which First?

We have a daughter nearly six years of age. Her mother plays years of age. Her mother plays practice daily. We wish our daughter practice daily. We wish our daughter with the work of the practice of the pract

In European conservatories of music it has long been the custom to make the study of piano compulsory with all students taking up other branches of the art. The student who confines himself to the violin alone can never have more than a partial grasp of the whole musical scheme. The indispensability of the piano is self-evident to all mature musical educators. Only through it can one gain an insight into the whole musical fabric. It is very well to say that this can be done through the study of harmony and theory and to point to the case of Berlioz and others, who could not play the piano, but such cases are very rare.

On the other hand, you are right in saying that a violin technic should begin at a very early age. Why not get a start with piano and then, after a year's study, start the violin and continue the piano as a collateral study? Many of the great violin virtuosi have also been accomplished pianists. Kreisler, in addition to being an excellent violinist has written some of the most popular piano pieces of the day.

The Eternal Question What are the prospects for business for the music teacher this season 3-F. E.

No one knows positively. All that we

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The Etude Music Magazine has the honor of announcing that it has secured, as the Editor of the

Important Announcement

"Teachers' Round Table Department," rhe eminent pianist and teacher,

GUY MAIER

Mr. Maier is the teacher of the distinguished young American pianist, Dalies Frantz. Mr. Maier was for some years head of the Piano Department in the University of Michigan and is Director of the Summer School of the Juilliard School of Music. As an American, trained in the finest American traditions, he is acquainted with the best in our modern school of study for the piano.

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A Master Lesson by Mark Hambourg

ON THE NOCTURNE IN F-SHARP MAJOR, OP. 15, No. 2, OF CHOPIN

The Eminent Russo-Anglian Virtuoso Pianist, hailed all over Europe as "The Modern Rubinstein," presents an exceptional study of a great masterpiece

used by the composer and pianist, to his song. John Field, to denote a quiet, reflective kind of pianoforte piece. Its original meaning was a sort of serenade, and it was thus employed by Mozart. But John Field, by giving to four or five lovely idyllic compositions of his own the name of nocturne, established the title as a popular one for this type of pianoforte work. Field's nocturnes were intimate poems of grace and charm without oversentimentality, and Chopin, who later immortalized the nocturne by the exquisite pieces he wrote under this title, owes much to Field who prepared the way for him. For Chopin's nocturnes embody much the same kind of emotion, the same form of melody, and the same delicate embroideries on the themes, which characterize, on the lesser plane, the charming lyrics of Field. It is interesting to note that Chopin himself used to recommend Field's nocturnes to his pupils

for the study of good singing tone.

Schumann called Chopin "the boldest, proudest poetic spirit" of his time. Certainly as a composer for the pianoforte he stands in a world by himself, as an inventor of fascinating rhythms, haunting romantic though slight, fermata on the F-sharp, be- with the G-sharp in the treble, for the sake melodies, of magic harmonies, and delight-

Every Tone to Sing
N HIS TEACHING of pupils Chopin A seemed to lay most stress on the im-portance of touch and would declare that everything in his compositions must be played with a singing tone, the passage as well as the melodies, and equally so the bass and the inner parts.

With regard to the fact that so many

players nowadays allow themselves great license in the use of tempo rubato when rendering Chopin's works, it is instructive to know that he himself used a metronome while practicing, and did not encourage emotional distortions of the rhythms of his works. "The singing hand," he said, "may trespass on the time, but the accompanying one must keep to it." He would liken the music to a tree whose branches are swayed by the wind. The trunk of the tree, he would say, is the steady time, the moving leaves are the inflections of the melody."

A Work of Beauty

WE ARE CONSIDERING here the Nocturne in F-sharp major, which was an early work of Chopin, published in 1834 and dedicated to his friend Hiller, It opens with a simple, joyous melody which, however, is soon elaborated with all kinds of graceful embellishments, and these embellishments Chopin seems to weave with ever increasing subtlety each time the

The beginning of this Nocturne, in fact the whole of the first part of the work up to measure 26, should be played with flexi-ble rhythm and with the embellishments of the melody introduced with restrained rubato effects. These embroideries (if I may call them so) must be played gracefully, without hurrying over them, the endeavor being to give the feeling of bortamento from one note to another, where the phrase demands it, in the same manner as

Some Technical Helps HE MELODY, itself, must be rendered with a singing tone, and with

strict attention given to the rise and fall of the melodic line. It is also most important not to forget to support the melody, throughout, with the bass accompaniment, to which must be imparted a warm quality of sound, thus making it a satisfactory framework for the lovely song and its constant ornamentations. The Nocturne starts in messopiano tone, with a gentle decrescendo on the first beat

of measure 2, and another one (always keeping the music piano) on the third beat of measure 3. In measure 5, where there is a dotted eighth-note on the third beat in the treble,

THE NAME, nocturne, was first a good singer would sing such ornaments fore proceeding to the next note. The trill of smoothness of execution, on the second beat in measure 8, in the treble, must have a small accent; and the on the last half of the second beat in meastrill itself must not be played too fast. In ure 17; and this must be rendered in a measure 9 and on the second eighth note of sadder mood than the first bright subject the second beat, where a little ornament leads back again into the first theme, this be somewhat slower. In measure 22 and ornament and the chord in the left hand, 24 the music should return to the original on which it is based, must be played with tempo, and the sextuplet figure on the a full tone; and a slight breath pause second beat of measure 23 should be should be made after the chord on C-sharp brought out with suppressed passion, whilst which precedes it, whilst the A-sharp, a from there onwards to measure 25 the dotted sixteenth-note on the second half tempo should accellerate with growing of the second beat, must be played linger- emotion. In measure 25 a ritardando es

> We Seek the Soul OMING TO measure 13, there should be a small ritardando in the beginning of the measure, with a return to tempo in the second part of it. A crescendo, leada slight pause just a little more marked should be made after this note, as though fifteen; and the tone should sink again to Another pause just a little more marked mezzoforte at the end of the following should be made on the second eighth-note, measure. The last note in the bass of F-sharp, in the treble in measure 7; in fact measure 16, which is a B-natural, should this pause should amount to a definite, be played by the right hand, in conjunction



CHOPIN: BY AN UNKNOWN PAINTER From the collection of Alfred Cortot

A new phrase starts in the right hand the reiterated A-sharps in the right hand on the second beat of the measure, leads into measure 26, where we arrive at the most difficult part of the Nocturne, which is marked Doppio Movimento. (Doppie Movimento means the same metronomi length of beat, but with the notes of two of the former beats pressed into one of

The Spirit Changes ERE OCCURS a change in the char acter of the music; and the happy song which fills the first part of the piece disappears. In its place we now have a restless invocation which increases in in tensity and yearning until measure 43 when it gradually dies down again and sinks away into measure 49. The Doppio Movimento is extremely difficult to play correctly, owing to the cross rhythms in the right hand. The lower part of the music for the right hand is in figures of five sixteenth-notes, which must fit in with the two-four time of the melody imposed upon it from above, whilst the bass also is in syncopation with the treble as a whole.

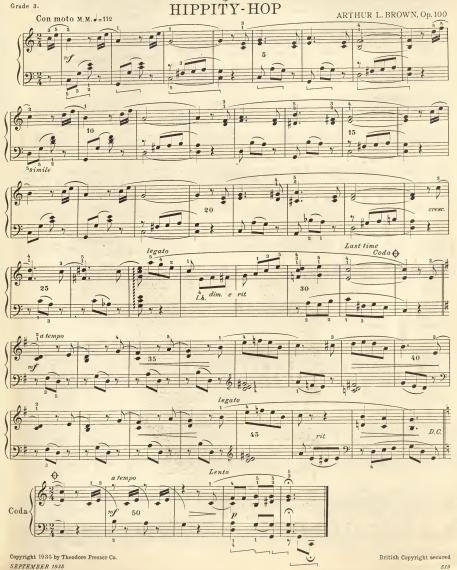
The first eight measures of the Doppio Morimento must be played in equal groups of five, in the running sixteenth-note fig-ures in the right hand, the melody being well brought out above it, and the passing notes in the melody being played very

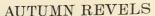
culty of this Doppio Movimento, we will here give five different ways of practicing it, each of which should be studied with care. These should be found very helpful in mastering the technical problems of this

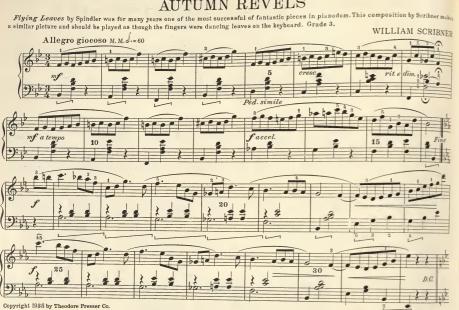
First we study the melody, with the right

(Continued on page 564)

FASCINATING PIECES FOR THE MUSICAL HOME





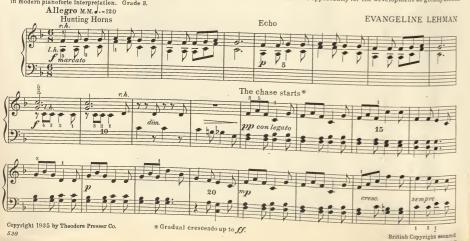


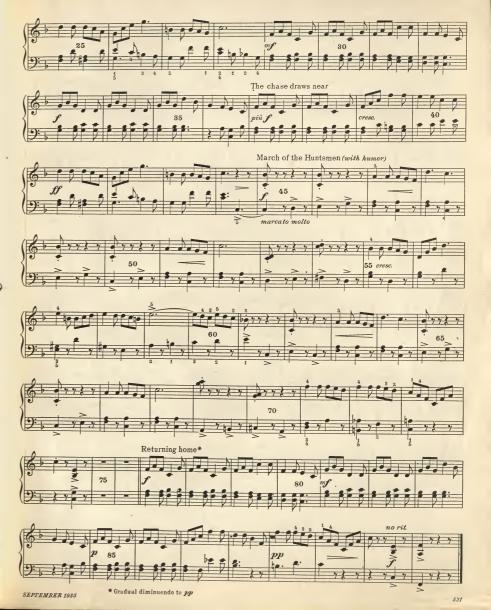
HUNTING PIXIES

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THE ETUDE

Here they are, all of them, the funny little pixies on a hunt in fairyland. This affords a wonderful opportunity for the development so greatly desired in modern planeforte interpretation. Grade 3.





MARCH OF THE SEA GODS This pompous piece of piano writing pictures a procession of Neptune and his court, representing the grandeur and grotesque tragedy of the sea. It should be played with vigor and force, paying special attention to the accents and staccato marks. Grade 4. Pomposo M. M. = 108

Copyright 1935 by Theodore Presser Co.



Very few Americans have heard the great carillons in the belfries of Europe. Therefore they do not know that in addition to the sonorous low-toned bells, there are several octaves of bells with high tones that contribute a kind of ethereal effect that is unforgetable. It is this kind of a belfry that the composer had in mind when writing this.

Orade 4. Allegretto commodo M.M. 1 5116.

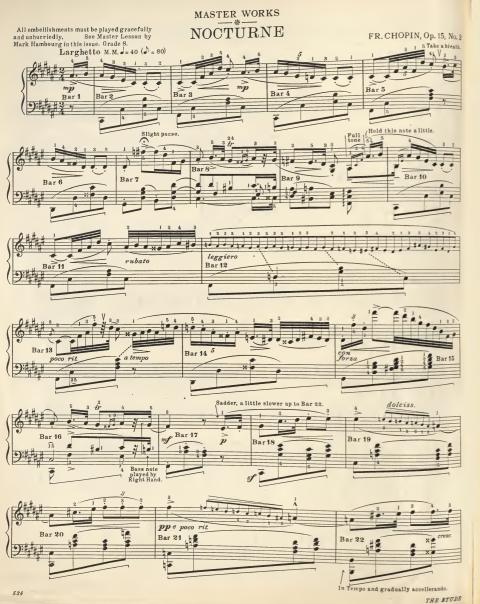
NICOLAS SLONIMSKY



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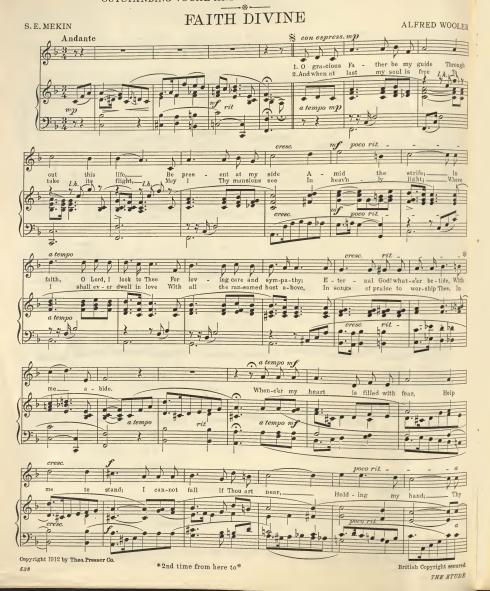
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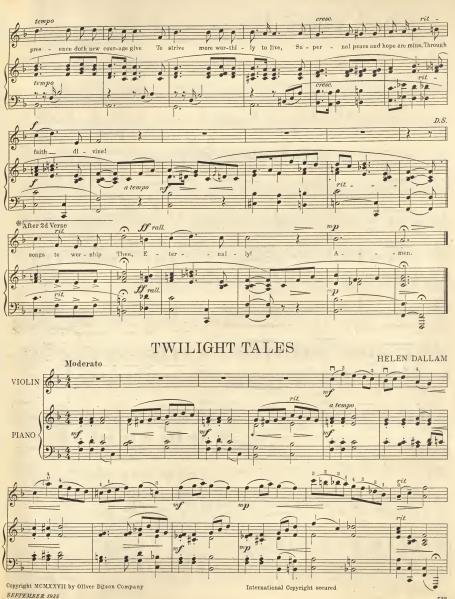






OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

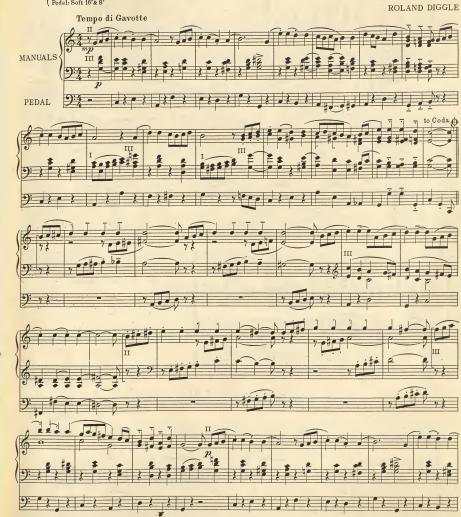






A SONG OF SUNSHINE

Prepare Great: Clarabella 8'
Swell: Stop.Diap.8', Salic.8'
Choir: Soft 8'& 4'
Pedal: Soft 16'& 8'



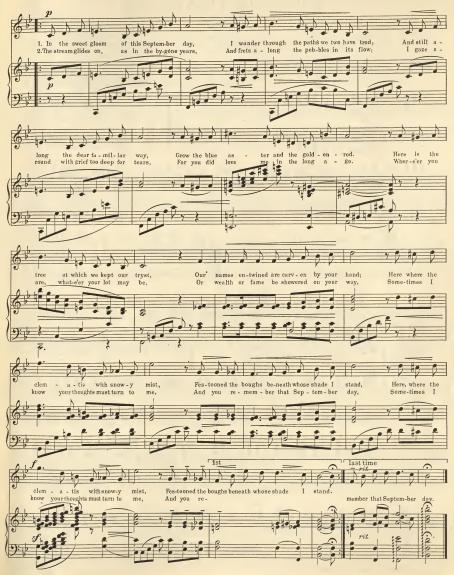
Owing to the diversity of organs the registration is only suggestive.

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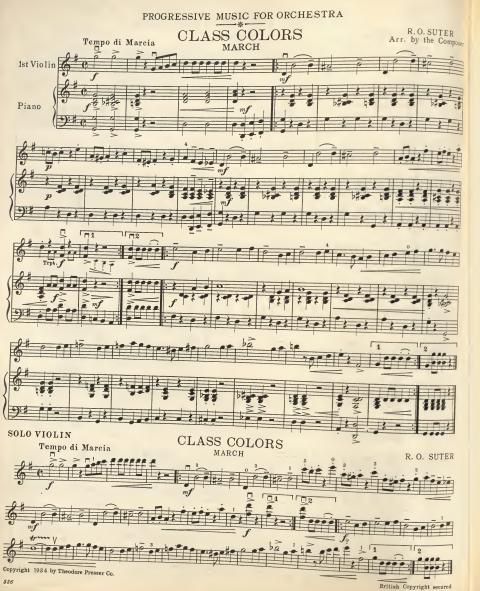
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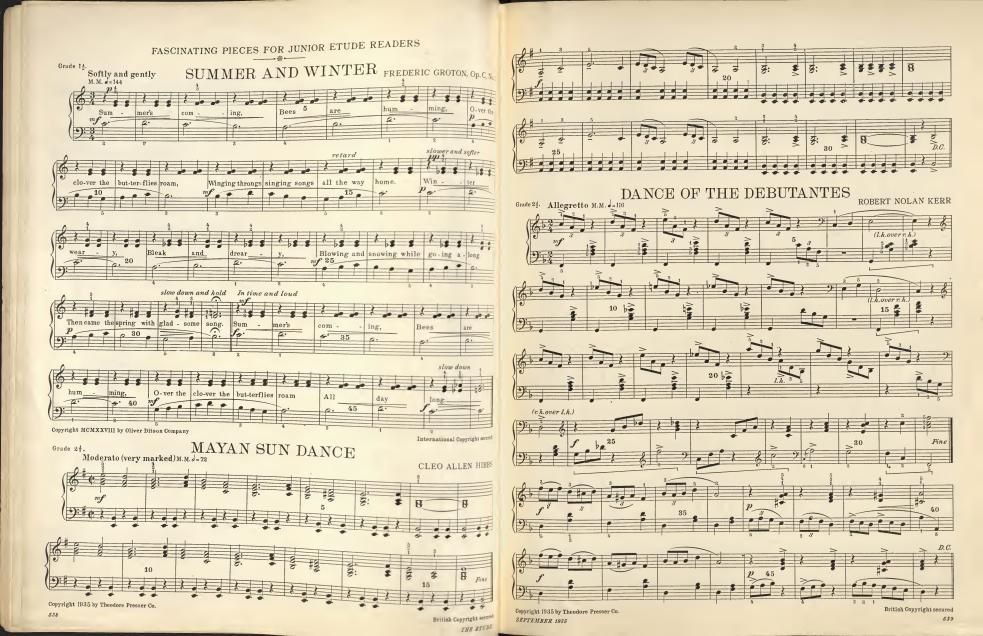


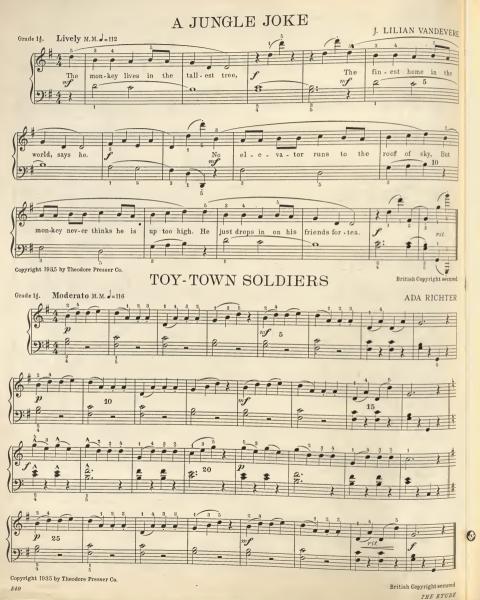




THE ETUDE







Three Important Chords in Music

(Continued from page 508)

4. Of course the bass, when on the 7th or as one of the factors in a suspension of the scale (leading note), is never doubled save when forced by a sequence. When several of these chords are used in succession, especial attention must be paid to the voice leading. (a) They ap-pear when used in similar motion with the

soprano a 6th above the bass, the soprano and alto moving in similar motion with the bass, with the tenor adjusted so as to avoid consecutive 5ths and 8ths, and with the bass often doubled in alternate chords.





(b) when the soprano and bass are in con-trary motion, the bass is doubled with every



The Six-Four Chord

THE CHORD of the 6th and 4th is formed by so arranging the tones of a triad that what was the fifth from the bass, in the original position of the chord, now becomes the bass-note, while the third of the original chord takes its place at a sixth above the new bass and the root of the chord is at a fourth from the bass. As many problems: but with the chord of the sixth and fourth the procedure is comparatively simple. It is used mostly as a factor in a cadence, although not infrequent as a passing chord (as in Ex. 25) while the bass is practically always doubled. This chord was not recognize as a regular part of the vocabulary until well after the triad and its first inversion. It may have come in as follows





While, in the eighteenth century, this chord, as forming part of cadences, was worked a little too hard (as was the diminished 7th later with Liszt and others), it has not lost its strength when used by one who knows how and when. As with simple triads, nothing can take the place of it for certain important effects in writing.

Besides its use in cadences, there are other ways in which it occurs, as between a triad and its repetition, as a passing note, or in a repetition of the same harmony while the bass changes. It will be noticed that the fourth example is made more natural by the stepwise progression of the



In the following, from the Third Chorale for Organ by César Franck.



some of its strange effect is the result of not doubling the bass; while in this, from the "Sonata, Op. 1" of Brahms,



made to seem natural by the stepwise pro-gression of the bass.

Concentration

By Gladys Hutchinson Lutz

Place four pennies on the left hand side start again.

Such concentrated effort results in each time you have succeeded take one enjoying this game.

A FASCINATING method of procedure in penny from the left and place it on the right of the piano. If you should succeed three times but fail on the fourth all of the piano. pennies go back to the left and you must

Earn A Teacher's Diploma or A Bachelor's Degree

In every community there are ambitious men and women, who know the advantages of new inspiration and ideas for their musical advancement, but still neglect to keep up with the best that is offered.

They think they are too busy to study instead of utilizing the precious

minutes each day which now go to waste. The most successful musician is always busy. The demands upon his time are never ceasing—yet he always finds time for something worth while. It is to such a one, chiefly, that Extension Courses offer the greatest benefit. Because it is hard for him to give up his interesting class or position and go

away for instruction. But extension work is equally advantageous to the beginner or the amateur. The work can be done at home in spare time with no interference with one's

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Look back over the last year. What progress have you made? Perhaps you've wanted to send for our callog and sample lessons before—into to exhibit the control of the leading musical institutions offering the finest musical instruction that can be obtained anywhere in return for the spare moments you are sure to find. But you must not rely upon your good intentions, as you have in the past, or

But you must not rely upon your good intentions, as you have in the past, or you will miss this opportunal all the time for the courses we offer because they fit teacher is a greater demand all the time for the courses we offer because they fit teacher in the continues of the property of the property of the course of the property of the course of the property of t

Our Diplomas and Degrees are Awarded by the Authority of the State of Illinois

It is up to YOU. On your own decision will rest your future success. Fit your-self for a bigger position—demand larger fees. You can do it! You can easily and quickly fit yourself right at home through Extension Coursel.

This great musical organization, now in its 33rd year, has developed and trained more accomplished musicians and more successful teachers than any other musical more accomplished musicians and more successful teachers than any other musical School in existence. And we offer you the same advantages they received. Now is the most opportune time to clip the coupon below. It will bring you information about our lessons which will be of untold value. So don't waste another minute. Take advantage of Your Opportunity.

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of Music?....

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have	Please marked	send with	me an	catalog, X below.	sample	lessons,	and	ful1	information	regarding	course]

Cornet

Harmony Adv. Composition	Choral Conducting Clarinet Violin	Saxophone Piano Accordion
Name		Age
Street No		
City	State	e
How long have you taught Pia		How many pupils have you
now? Do	you hold a Teacher's Cer	rtificate? Have you
studied Harmony?	Would you like	to earn the Degree of Bachelor

whatever you are about to study and attempt to perform this passage four times the time the student will accomplish more in succession without error of note, rhythm than twice as much as in any other proor whatever principle be involved. For cedure. Teachers will find young pupils

Guitar
Ear Training and

Sight Singing



THE SINGER'S ETUDE

It is the ambition of The Etude to make this department a "Singer's Etude" complete in itself.



Preserving The Young Voice

By Cecile N. Fleming

TEHAVE voices and natural talents response that approaches more nearly to in guiding to the production of pitch and six or twenty-six, the auditory sense needs We have votee and natural susuals response true approaches more many or in our work of the compete easily with those of any ally is this true among children, for they making our earth. Lawrence Thiolet, among are natural imitators. The subtlete is the fact is even keener than the eye, making our earth. Lawrence Thiolet, among are natural imitators. The subtlete is the fact is even keener than the eye. that much of the music being written in this voice, cultivate your own so that you can duced by example.

alleled only by the equally vicious desire to genuine interest. make a loud noise. Spectacular power pires to be a vocal Babe Ruth.

schools by cultivating, from the kinder- and essential necessity. garten up, the child's appreciation, of tone quality, thus gradually creating a desire for purity and artistry of tone instead of the bombastic and spectacular. This state cannot come by reasoning, nor can it be There must be a mental conception of absorb sound musical appreciation, will through the auditory nerves. We say

Example Outdoes Precept

country by Americans—native and natural-illustrate correctly. Not only the singing The old fear of imitation is a hoax that head voice. If the voice is not forced or

dangered by the typically American slogan, mechanical process can have an appeal to has proved to have been an advantage.

"Take the short cut." The "get wise the child mind. Example will unconYour own tonal quality must remain the disturbed vocal condition disappear.

Teachers must give more attention to This tendency can be corrected in the of our own tone production is an absolute

Think the Tone

told or taught. It must be induced. Like tonal beauty before it can be produced a thirsty sponge, the child's mind will This cerebral organization can come only THE BEWILDERING number of this may lead to some beauty of tone for muscular action.

the many who have stated their sentiments the inductive method must be transmitted pitch but even tone quality, will simplify a LLOW THE child to mature shall on this theme, has said, "I honestly believe by the teacher. To improve the child's vocal training. This faculty must be in-

ized Americans—is absolutely as great as voice but also the speaking voice will benanything that has been turned out through efit. A child responds inevitably to beauty singers often have been those who admitduring adolescence. Any stremous used the ages by the acknowledged masters of of tone and an agreeable speaking voice, tedly were in close contact with vocal the voice must be carefully avoided. How But our natural vocal talent is ennot attractive, but acts that induce the and interpretations. In every case this in the speaking voice is conclusive riskness.

quick" and "get rich quick" urge is par- sciously appeal to his hearing and create a just what it is anyhow, as far as individ- Delay any study of technic until adoleuality is concerned. As soon as you learn cence has been established. This is a very to emit tone into the resonating chambers good time to take up a musical appreciaoutrides artistic ideals and everyone as- hearing, if the ear of the child is to be surrounding the nasal cavities, with com- tion of the classics and particularly of properly educated. Our aural perception plete relaxation of the throat and its sur-vocal literature—a period that can beneroundings, you will hear your own ficially include general breathing exercises. individual tone quality. The most impor- Unfortunately, choir and glee dab tant thing in that tone production is re- leaders in the United States allow growing

Simplicity a Lure

tone production is most misleading, age be given high tenor or low bass parts. Any very simple act sounds complicated The beautiful clear head tone should be when we attempt to put it into words with allowed full freedom in a limited range. approximate pitch and breath for tone, if nerves very plurally, for science has lately detail. That fact makes imperative the At the first sign of a break, beware. Demade the startling discovery of an instrument that permits the totally deaf to hear leading the mind to a conception and al- at this period. It is imperative that sine through their bones. Absurd as it sounds, lowing that acquired sense to guide the ing cease, with the same consideration for

Rest at Change of Voice LLOW THE child to mature slowly

induction. Very naturally it will use the

youth to force the voice, especially in dramatic works. The voice of a child never should be forced down to profire DROBABLY the utter simplicity of good chest tonality nor should the one of school THE BEWILDERING number of this may lead to some beauty of tone tor muscuar action.

This theory, while particularly successa simple act robs technic of much of its utter lack of tonal beauty of the deaf is ful which children, in class work, is equally usefulness. A good example will induce proof that the ear is mainly instrumental pertinent to the adult. Whether you are sensitive physiological period.

Food and The Voice

(Continued from Page 507)

Alcohol a Singer's Poison

THE SINGER should always beware

gives a cooling sensation, and for that turbances of taste and smell, and a certain reason it is one of the constituents of limit degree of hoarseness which will militate means for external use. When taken instantise, it has a tensor of the constituent of the dency to increase the digestive powers by accompaniment.

Serves with their bodies crippled, their becomes periodically hourse and an examinating detection of the storage of the drop called criefus framework. When the companies are companiment. stimulating the secretions of the stomach; "The reager massen use unsaturous exercises that in large quantities it has the opposite of the drug called spiritual represent, which dueed to mere automatons, who welcome three of the soft palate, uvul and large that the consumer. but in large quantities it has the opposer or the orang cause aprilled plantage, much to mere automatons. Who welcome effect and will produce dyspepsia and morning in truth a death dealer to the consumer, death as a cure for untold miscries and markedly congested and almost to the post effect and will produce dyspepsia and mornis in truth a usualt ing vomiting, a common common common among drunkards. In small doses it stimulates guzzler beggar description. In its wake it selves and their families. Poison alcohol. drunkards. In small codes it summisses guesses segment that the physical and in its effects on the human body, cannot the respiratory system, whereas in large leaves hysteria, with all its physical and in its effects on the human body, cannot be unflictuable to the human body. the respiratory system, whereas in large leaves hysteria, with all its physical and quantities it has the opposite effect. It is mental handledps, obsessions, imaginary safe to say that in large quantities, according to the supplementation of the suppl

a most extensive eruption of the skin, use of this terrible drug. Finally, all forms individual's health for years to come. most extensive eruption to the sent, one to another them. Finally, all forms from some above.

"The tendency of alcohol to congest the toxic agent; and the best sanatoriums in best that a brief reference of its aboutment." THE SINGER should always beware the tennency of alcohol to tongest the toxic agent; and the best sanatoriums in best that a brief reference of its abundance of alcohol. It may become his great upper air passages places it in the category the country are busy treating patients renewly. I have covered this matter in of a drug and not a food, for even small dered helpless by this poison which destinate in the case of the country are busy treating patients renewly according to the country are busy treating patients renewly according to the country are busy treating patients. est enemy. I have covered this matter in of a drug and not a 1000, 100 even small dered near the support of the Human Voice," from which the foltime, will tend to congest the nose and ture which nature can never replace. Men use of alcohol in the form of whisky of white passages are quoted: time, with tent to congest use consequence which nature can never replace. Men use of alcohol in the form of windsty and women of former great prominence in cocktails will sooner or later reveal the cover with the distribution of the control of the "Pure alcohol, when applied to the skin, threat groung rise to excessive introducing and women of former great prominence in cocktails will sooner or later reveausives a cooling sensation, and for that the alternative of later and smell, and a certain every walk of life, individuals who were effects in the alternation of the world lost.

usagies, especiajų wnen taken in moderate tions, particularly sinus dimentics.

"In every case the final result is dulliess usages, especially when taken in moderate tions, particularly sinus difficulties, espekidneys and liver. As an example or tins, in every case use most remain processing on the control of the writer has seen, while stationed in of intellect and conscience, loss of resists indiscrimination and lack of restraint, then in a dorman phase, affect the circumstance of the control of

the writer has seen, while stationed in of intellect and conscience, 108 of 1883. In moiscrimination and lack of restraint, then in a dormant phase, affect the career. France with the American Expeditionary and temptations, and deferences, a soldier in the throes of delirium feetive judgment which leads honest men.

Physicians know that alcohol in excess ginning of our conference we noted that at the beginning of our conference we noted that the properties of the conference we noted that th

should be submitted to such an injurious tremens, who was very violent and was controlled with difficulty; he also suffered is the only harvest that one can rean in the leaves its impress at the expense of the

singers must look forward to lives of sacri- the main, from any other human individual;

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voice in good condition requires restraint, also found in proteins. The approximate knowledge, will power and intelligence; and these must be directed by a self-analy- by various authorities, is: sis, without becoming introspective or worrying incessantly about them. In the olden days people used to think that the main thing about singing was just to sing a few little exercises after a prescribed fashion. Now the singing artist realizes that there is a world of collateral study required in singing.

Of course the singer is no different, in

fice. More than this, they must find a joy and the same laws of nutrition apply to in their sacrifices for their art. In con- him as to all others. The chemistry of sidering the matter of sinus trouble, I must food is a very involved matter and scienrefer to the dangers which singers may tists are still investigating its mysteries, incur from swimming. Ask your phy- There are certain elemental things that all sician about this. A whole chapter is de- should know about food. We should voted to it in my book. There is an know the chemical requirements of the body impression that swimming out of doors is and how they ore best supplied by foods. less harmful than swimming in indoor The sources are simple. Scientists know pools. This I have not found to be the that fats are deposited in reserve in the case. The indoor pool is often safer than brain tissues, the liver, the lungs, the the outdoor pool. One good piece of adpances and the kidneys, and the sources vice for the singer is to avoid blowing the of fats are animal fats, vegetable oils, and nose violently after swimming or diving. the carbohydrates (starches and sugars).

All of the carbohydrates (particularly We know that the body requires nitrogen, sweets) and the irritant group (particu- which comes largely from the proteins we larly vinegar, pepper, mustard and spicy eat (meat, poultry, fish and some of the condiments) have a banal influence upon nuts and vegetables). In addition to this, any latent or inactive sinus inflammation. the body requires ozygen, hydrogen, carbon, Therefore, we may say that to keep the phosphorous and sulphur, all of which are

> Carbon50 to 55 (absent in many)

chemical constituency of the body, as given

Sulphur 0.3 to 2.4 per cent (varies; absent in some) (Continued on page 564)

Mind, the Strong Factor in Singing

By Eva Emmett Wycoff

HE SINGER must feel and hear The Well Balanced Breath what he is trying to do. The teacher must *continually remind the student to feel for resonance and to hear the resultant tone. Keep in mind the high, steady vibration. From one end of the scale to the other, therein lies much of the singer's success. there is but one level of good tone-the roof of the mouth (hard palate), including the gums of the upper teeth. And this gives the facial, or upper lip, and the nostril and cheek bone resonance. Prove it! Take no one's word for it.

Prove the Breathing

ticular way, but be perfectly quiet for fif- will be resonant and brilliant. This is teen minutes. Then observe if your ribs because the singer fails to control the (the five floating ribs) are steadily mov- entire scale. He sings his scale "up and ing, laterally, out and in. If not, see to it down," when the truth is that it should that they do so.

is being drawn into the lungs, the motion of the ribs seemingly sucking in the air through the nostrils. That is the natural, ful about the interpretation of the songs or diaphragmatic, breathing. (Look in the As an aid to this, songs will be done much dictionary for the definition of the dia- better if the words are studied separately phragm; and in a good work on physiology, from the music.

sing with this kind of breathing; but, in fine for the study of interpretation. Read all probability, you will be lifting your them aloud. One will get an entirely shoulders and chest, and doing all sorts different and more intelligent interpreof gymnastics, when all the time it should tation of what he is singing, through be so simple. Abdominal and chest breath- this practice. Another help toward

his voice. He will accomplish this according to his mental grasp of I lungs properly as it is to fill them in the right manner. So deep, slow breathing is required if one is desirous of good results. Keeping in mind the importance of the controlled tongue, lips and breath;

Strong lungs and a strong body, together with an inquiring mind, are the origin of a good voice. With the mind trained in the way it should think, the careful student should make rapid progress. Many singers, especially those with a

high compass, lose all resonance in the lower part of the voice. It vanishes into AS FOR breathing, test this when lying dull or dead tones, scarcely audible; while down. Do not try to breathe any parbe sung on a level, as much so as the key-You will probably discover that the air board of the piano is level.

Sing of the spring, of flowers, of all

Teach yourself to read poetry, putting Now, if you can realize it, you should the meaning into it. The Psalms are very ing are not real or natural breathing, but memorizing and interpretation is to copy merely bad habits. They lead to no good end.

The majority of wealthy families do not practice extravagance: their possessions are fine, yet durable. Very often you will find their piano is a Lester.

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SEPTEMBER, 1935

along where others will wonder why and where, and perhaps will never

"A great factor in a young, artist's success is that wonderjus quality

called personality, rare as genius and as richly rewarded by the world. But do not let her be deceived in thinking that she can depend too much on that,

On the other hand, if she has it she may be thankful, for it will help her



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The Ideal Organ

By Carl W. Grimm

it holds in the church.

the wealthy of the Roman empire the organ afforded by the variety of stops on the already existed in 175 B. C., in primitive form. It is claimed that even emperors took pride in performing on it. Furthermore, it was used to heighten the pleasures of banquets and employed in the theater and circus. The simple instrument had BY NATURE the organ is a wind inwind was produced by water pressure.

place ever since. Pope Vitalian (657-72) the church service. Nevertheless, organs of the organ style. were not common until the fourteenth cen-

The Process of Years

an octave lower than written, were at- strengthening and beautifying the quality tached to a special larger keyboard (con- of the principal stops, and giving a certain sisting of two octaves or a little more) luster to them. to be played by the feet. This pedal Schweitzer is naturally influenced by the organ, which supplies a general bass to Bach tradition. In Bach, organ composithe whole organ, was brought into use tion reached its highest point. It is therein 1444. Thus every organist learned to fore important that the separate voices in use his head, hands and feet simultaneously. the composition can be distinctly heard.

Organ Works, Albert Schweitzer, "nerves." When the stops were distributed describes in his book, "Out of my over more than one manual, there always of mixtures should be carefully observed. Life and Thought," his ideal of an artistic was a possibility of employing one or the organ. His ideas are based on the inherent other spare organ manual. But this arnature of the instrument and on the place rangement of stops led to the important History tells us that in the houses of alternation and combination of tone colors itself. several manuals, the organist displays his taste and artistic skill.

Richness Acquired

levers which operated the pipes, and the stops of an organ are the Diapasons, which should have a beautiful, rich tone but It seems that in time the well-to-do never sound harsh. They are quite expentired of this novel instrument. The early sive, when made of good metal, pewter Christians, however, adopted the discarded consisting of tin mixed with lead. Other organ for religious services in their places Flute stops are made of wood. Some stops worship, where it has held its important possess reeds, when they imitate orchestral instruments. But simulating orchestral ceremoniously introduced the organ into effects does not promote the best interests

The Great organ is the backbone of the whole instrument. The Choir organ has the milder stops. The Swell organ includes the softest stops and the Tremolo THE IMPROVEMENT of the organ which was introduced in England in 1712 went very slowly onward. Wind was by Abraham Jordan. The Mixtures reinnow produced by bellows, operated by the force the full organ, and are comparable hand and in other ways.

to the damper pedal of the piano, in that
The pipes of the lowest range, pitched they add the harmonic overtones, thus

Instead of one keyboard or manual for The Diapasons, the main stops, give

THAT FAMOUS authority on Bach's even today new organs sometimes have organ should never roar like the surf, the organ is meant to be heard only.

Schweitzer claims a three-manual organ not there to furnish the audience with the (Great, Choir and Swell) is complete and sufficient for all purposes, but he thinks art of registration in organ playing. In the that each division ought to be housed by

The Size Humbug

HE CONSIDERS quality of stops more important than their number. My own organ teacher, Paul Homeyer of the Leipzig Conservatory, who also was a famous Bach player, claimed that fortyfive is the limit of distinguishable stops, and everything over that number mere true splendor of Bach's music be fully duplication. Schweitzer says an organ of realized. fifty to sixty stops can fill the largest church. The building of so called giant the rolling searching tones of these in-He insists upon procuring the best, not eternal vigilance. The tone mixes will the largest, organ; because it is not the with all manual combinations; but, on ac greatest number of stops that counts but count of its fullness, the Bourdon, for ex their quality. A really artistic organ is ample, can easily preponderate and grow about thirty per cent dearer than the cheaply made organs which govern the market, prove more refreshing than the cession in which so many of the stops are only of sixteen foot tone at stated points. After borrowed from the other ranks. A poorly a lapse of time, the dignified reentry of this

Placing the Instrument

any other machine

THE BEST POSITION for the organ, ice, where the sixteen foot bass is heard according to Schweitzer, is above the throughout every number-voluntary entrance, opposite the chancel, and the hymn, anthem, offertory, solo, postingle-space above the organ should be high leaves the auditor frankly bored—eva & enough to allow the tones to expand. Then pressed or irritated. There is no use the hands, organ builders began to arrange majesty of tone to the organ. There ought even a smaller organ will sound hetter denial. Even some singers, who have been the transs, organ binners began to arrange majesty of some of une organ. Indee wogin even a similar organ will sound netter demai. Even some singers, who have a similar organ began to a similar organ began to the various sets of pipes for two or three to be a variety of flutes, which should be an idler than a large organ hemmed in. accustomed to what they consider the keyboards, above and back of each other. beautiful, soft and round in tone, and in Of course those people, who see in an port, "feet this going if accomplished the second of the consideration of the consid Reyboards, above and nack or each outer. Occurring and control of the presumption is that this was cone summand and the presume should be moderate, to avoid harsh ture, want to have it in front to be disconfidence or of musicaship according organs would often "break down," and and boisterously blustering tones. The played at all times. Yet the music from for this

tertainment by his manipulations of kers manuals and stops.

In our modern times the "strain's church organ has been again seculariza It is now employed also in concert hal special effects have been added, until finally has been degraded into an orche trion, which after all is neither a good orchestra nor a true organ

Only on an ideal organ, with majesti diapason pedal and manual stops, can the

No other fills an auditorium more that made organ with its inferior material is groundwork-matchless in its grandes never economical. A fine instrument, alcharacter when not heard too continu ways kept in good condition, will last a ously-is eagerly welcomed. Nevertheless long time. But it will require occasional everything in its right place; and stuid cleanings, tunings and adjustments, just as tiresome endless footdragging is a man source of prejudice of the public against

A whole recital, or even a church serv-

The Organ-Its Use and Abuse

By H. C. Hamilton

DIANO ACCOMPANIMENTS, as terly reverie? And is there any sane rea-nity for legato, the staccato has an imporwritten, supply an adequate bass part, son for using the lower pedals always? but when this is transferred to the organ, why must a sixteen foot pedal take care and what is seen? The middle and lower of the entire left-hand part, clouding sections-especially the lower-show signs everything from start to finish? Where of constant use: they are worn and the advantage in so doing? In a quiet, "scuffed" looking; while the wood of the delicate pastorale, such as He Shall Feed upper keys appears still in a state of vir-His Flock, from the "Messiah," what im-provement is to be had from continuous mill. And these upper tones are capable deep sixteen foot tone? Does it contribute of most exquisite effects, especially in stacto the picture? Does it in any way sug- cato, There are many occasions where a

Look at the pedalboard of any organ,

tant place—more, however, as a spicy condiment. But this is by no means supposed to institle the discovery of the spicy condiment. But this is by no means supposed to institle the discovery of the spicy of the spi posed to justify the disconnected atrocities stop can betray amazing differences perpetrated so often by that apparent Tuners may regulate and regulate, bo cripple, the one-legged organist. How these anomalies persist, often in the best vainly we listen here for one beautifully of organs. The Gedacht, for example rounded off pedal phrase! There is such may afford the finest possible balance with a thing as the ear being starved for the Aeoline, Dulciana or Salicional, when smooth, connected playing. One-legged the pedal B is used, yet the B-flat in the pedal B is used, yet the B-flat in the pedal B is used. organists do much to keep us hungry, in to me picture? Does it in any way aug. General partners of the picture of the pic

gest to us the green pastures, or portray little of such treatment on a sort sixteen to our imagination the seemity of a scene foot stop is most grateful to the ear. everlastingly peck at the manuals, like so exquisitely outlined by Handel's mass. While the organ is primarily an opportuse barrayard fowls after a handful of grain. Time and again the writer has transported sools work for the organ, 20 25

mediately below may prove entirely impos



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to avoid some unsuitable note on the note-especially when it is the tonic-crepedal. But more than this, too, was often ates the bane of all musical interestreadiness a previously unused pedal note no matter where; and hearing the same softer tonic than heard previously, thus genders weariness. One step, and we are keeping in reserve a new and final point of out of the sublime into the ridiculous, A frequently one identical tonic on the gested.

strument. Most of this kind of playing is only a habit. The relegating of so much work to the left foot has even less to commend it than would appear at first glance. Were the player using the Swell Pedal conscientiously and with a view to relieving a dead level of tone, the practice would liave some excuse. Indeed, a skillful left foot is one of the organist's indispensables. But no satisfactory results are ever forthcoming from a continuous performance with one leg. If this type of player will take stock of himself and will tabulate under the clear light of cold investigation, how much he uses the Swell Pedal legitimately, or even at all, during his one-legged dancing, he will have a few surprises in store. In fact it will be discovered that, times without number, the right foot is on the Swell Pedal for no reason whatever, Very often when he is cutting uncalled for capers with the left foot his right one is being put to no useful purpose whatever.

Again, as previously mentioned, a bass part should move logically, not haphazard. loftiest thoughts and aspirations of the hu-Awkward jumps that have no meaning are to be avoided; and resolutions in the harmony should move properly, whenever possible and not to some note badly placed. At times, even in otherwise good arrangements, one may discover instances of pedal

scription of the Overture to "William

2 Andante The state of the s

so continuously on the lower pedals. Yet he has unknowingly woven a chain which it recurs again and again throughout the will bind his hearers to him in a bond or movement. So much employment of one

in view. Perhaps it was to hold in monotonous tonality. An anticlimax kills, with which to finish; possibly a deeper or note again and again before the close eninterest. One should beware of using too much better pedal arrangement is here sug-



The following upward jump from low C to B-flat is also objectionable,

The low C, being an unresolved harmony, and part of a descending bass passage, the ear naturally expects a progression to a lower note, in this case impossible. Using the pedals as shown in exercise four is much more satisfactory from the standpoint of good form,



achievements are not at variance with the man heart and mind-rather, it is there they have their birth. Sincerity and truth seeking will create that desirable bond between artist and auditor far more than any shallow smartness or feigned sophistication. Again the words of the same authority quoted at the beginning are commended for Here is a passage from an organ tran- daily meditation by all who preside at the

"Lastly, in organ playing, as in every other branch of art, the object for which the labor of study is undertaken and persevered in will assuredly influence the result. The performer, whose motive is selfish pleasure or a love of laud, will drift into a style of playing reflecting his frame of mind; but he, who works on with purity of purpose, realizing the nobility of his study, and, better still, desiring to devote In this there is no excuse for dwelling his studies to some high aim, will find that mutual symbathy:

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Playing the Hymn

By Albert Cotsworth

Risking some hot shots of disagreement, dwells in hymnody. experience puts a premium on the fellow
It must surely be impossible to work long instruction seldom includes.

explicable to a certain extent. It's a safe bet that one likes hymns and throws himself into them wholesale and the other does not care for hymns, for people, for worship, for sturdiness, and determinedly subdues emotion as inartistic.

There are unworthy organists who re- players who willingly ignore the place and gard hymn playing as unimportant, who value of congregational singing. treat it disrespectfully and drudge through

Two ways are open to those who wish it as inseparably "part of the job." to know about anything. One is to learn canvass would reveal quite a bunch of such from another. The other is to dig it out become so largely through not being trained yourself. One is technical, the other imand, just as fully, because they have not sensed the magnificence and beauty which

who works things out alone, if he gets amid these fruitages of poem and harmony there. Something comes to him then which and not absorb the splendor or fail to find all phases of living enlarged and strength-It's just that way with the swing of a ened. The very reiteration of "favorites" hymn-tune. Why some persons who are drives the words and melody into any sensecond or third-grade organists can make tient being. He has to love them because a go of them, and why plenty of nice chaps, they have become part of himself. Thus, great in recital, fall down lamentably, are if a player be uninterested in beginnings, service widens and broadens him and he grows fond of something which he did not know existed.

This confidence in the profession makes one safe in saying that there are few Outstanding Organists are now playing compositions by

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LETTERS FROM ETUDE FRIENDS

Selecting the Teacher

Selecting the Teacher

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lets for the right hand may be utilised in technical uniposes as indicates:

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THE ETED

Bands and Orchestras

(Continued from Page 515)

val to another. To devolop solidity of tone on any in- ticed most.

strument, the player must be content to If a band wishes to excel in intonation devote much thoughtful practice to long and tone, slow practice of the chromatic sustained tones, without either raising or scale is most imperative. Play in unison, lowering in pitch, but maintaining the holding each note as long as the breath same volume throughout; the general fault will permit, so that the fingering and being that the tone is attacked too strongly pitch of the note played can be closely and allowed to diminish in volume almost studied. It may be found that many of as soon as attacked.

certain that surprising results will be sure and only way to correct this condishown very quickly; and the band that tion is by persistent, slow, unison chrois thus well drilled on long, well sustained matic scale practice. tones will have little to fear in any band competition.

A great authority has said: "If we closely examine any musical composition with a good review would suggest that the rehearsal might commerce with a good require worse, that will in —at least the great majority—we find that a large part of the melodic parts are sims spire the players, then true up, and follow ply scale formations, very often the open—this by a few minutes practice of one ing measure is but the simple scale of the major scale, a chromatic scale up and key in which it is written, while in the down twice, then once or twice the relastrains which follow, scale formations are tive minor. Follow this with one or two continually used in the melody; some hymn tunes and the band will be in fine measures may be made of only the last shape for the rest of the rehearsal period.

lack of solidity, and solidity can only be half of a scale either ascending or descenddeveloped by consistent practice of scales, ing, others will use the whole scale for-sections of the band alone, and then the mation, differing only by having the notes

entire group together.

A further benefit from scale practice is
he fact that one who has practiced scales use of scale formations in melodies does conscientiously can very often voice or not demand that they should begin on the sing the pitch of a note before he plays first note of the scale, but may start on it, and thus he more readily appreciates any interval either ascending or descending, and understands the relation of one inter- so that for this reason alone, scales in the keys most commonly used should be prac-

the inner players are not sure of the finger-If slow scale practice, holding the tone ings of the sharped or flatted notes, which with equal volume as long as the breath will explain why many times the best will allow, is steadily persevered in, it is endeavors of the band are spoiled. The

To any band which wishes to begin work to acquire a beautiful tone we would sugwith a good rousing march that will in-



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red ink or crayon, and for every line trans- transposition, and so on. At the end of a stated time all the stuSplendid results with other studies also, dents appear before a group of the teachers and a degree of accuracy and finish at-

signed) from memory, the grades at this equal.

Tone Memory in Children

line memorized he may fill a block in with for studies, none for memory and four for

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By Nell V. Mellichamp

tition is often the means of keeping interest chart to ascertain the winning grade.

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THE ETUDE MUSIC MAGAZINE

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NANA
SIZZLING FINGERS
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COMPLETE
LIST

PIANO METHOD

DIDDLES

This came to our attention when a little piano keys when they were struck in an it did, having dropped nearly a half tone regularly on a yearly contract.

The necessity for keeping the practice from regular pitch. Thus the child's memorizing of tones was at fault through

For the sake of that occasional phememorize the tones of the entire keyboard.
This momenon, the child who has absolute pitch, girl told the writer that she could name the pano keys when they were struck in a dren's musical memories, let us insist on adjoining room. I tried her on the piano having all practice pianos kept to accurate she used for practicing and found this to be really true. Then the thought occurred of piano upkeep might be made with a that perhaps her piano needed tuning, which good tuner if the instrument were tuned TOY SYMPHONY ORCHESTRA and MUSIC KINDERGARTEN

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SEPTEMBER, 1935



THE VIOLINIST'S ETUDE

Edited by

ROBERT BRAINE

It is the ambition of The Etude to make this department a "Violinist's Etude" complete in itself.



Neglected Violin Concerti

By John Ingram-Brooks

insinuate that they are never played, there are several editions to be obtained Truly in this sense they are not entirely that have these cadencas. The second neglected. Once in a great while these movement, an andante, opens with a short works are found on recital programs, but tutti. This movement is the very essence these rare appearances only serve to em- of simplicity, in its entirety. However phasize the fact that they are performed there are very few things in the whole all too seldom. Nor would we contend realm of music that can equal it in beauty. that these concerti are to be successors to This movement alone should make the other famous and universally beloved vio- do so would rob it of much of its beauty. an item of musical diet that can please the rest of the Concerto. It is perhaps bet- effect.

It has been a source of constant wonder any means, to note the extremely limited field of solo literature, that is covered not only in the metropolitan centres of this country, but also in the more provincial sections. This THE HAYDN "Concerto in C major, also in the more provincial sections. This poverty of variety, (ever the spice of life) are the greater offenders in this respect; neglect. perhaps this only appears to be true, beconcerto form, for this instrument,

The Field Surveyed

delssohn, and even the Beethoven and Incidentally, there are several other con- thus certi that should always be performed with orchestra since they lose much of their beauty, when done with piano.

Among the great "neglected" works in willin literature are the "Concerto in A minor," by Bach; "Concerto in C major,"

The Bach "A minor Concerto" is pos sibly the best known of the three. It is used sometimes as a student's opus, although this fine old work deserves better than this. It admittedly is not as great a This change makes this chord sound much work as the better known "Concerto in E better, major," but this is no valid reason for its

is Bach at his sunniest, merriest, happiest. were some patriarch with a long beard,

N CONSIDERING CERTAIN violin a short cadensa may be used. If the per- case he should use his ingenuity in creating the Concerto calls for one), should be

lin concerti. Rather our thought is that The third and last movement, a Gigue, and gratify any palate, unless, of course ter to omit this movement, ending with

Haydn Neglected

is one of the really outstanding works of is not restricted to the solo repertoire of its kind for the violin. Some parts of the violin alone, but holds true of other it sound amazingly modern. And it is al-

The first movement of this beautiful old cause of the exceedingly rich literature in Concerto is marked allegro moderato, and it is to be remembered that the allegro moderato of Haydn and Mozart was several degrees slower than that same tempo

Unlike the Bach work, this Concerto has Brahms violin Concerti; of course the an opening tutti, of moderate length. At with orchestra, which is as it should be. the first chord for the violin is written



minor, by Bach; "Concerto in C major," by Haydn and "Concerto in D major," by Mogart that each time it be played



The lyric sections of this movement The Concerto opens with an allegro, that ceptibly slower than those marked animato. In the places where there is syncopation, allegro, This movement is often played as if Bach keep the rhythm most pronounced, otherand great inclination toward asceticism, of the first movement, Haydn has indicated which he was not. The movement is to be a place for a cadenza. Practically all of played with very little variation in tempo, the modern editions have cadenzas in-

concerti, as "reglected," we would not former does not care to create his own, a cadenza that will adequately express his quite short. The first and last movements ideas of the import and intention of the require more involved cadenzas, work he plays.

it was conventional to have the middle of the time. The theme that occurs first movements of all works in sonata form, is to be played andante grasioso, to conin slow tempo. Thus the middle or sec- trast with the second theme in allegro no ond movement is marked Adagio. This non troppo. The second theme in audantimovement is rather short, but every bar of grazioso (at change to alla brete) is not such monumental masterpieces as the Concerto eminently worth while. In perit is sheerest beauty. It is to be played to be dragged out; do not forget the change
Beethoven, Brahms, Mendelssohn, and forming the andante, do not hurry, for to with a tone of "spun gold." If the perto all a breve time. In this part of the former creates his own cadenzas, do not Rondo, the violin solo is required to hold make the one for this movement overly in a kind of organ-point, the low G (open the works to be discussed here, constitute is decidedly not on equal excellence with long, as to do so will tend to spoil the string) while the melody is played at the

the palate be so badly jaded by ultra- the andante. This may sound radical to the played at presto in the modern sense of the is not to be forced on either string. modern confections that all essential taste very conservative, but it does not neces- word, but rather at a tempo suggesting In each of these three works analyzed sarily disrupt the spirit of the work, by modern allegro. A truly wonderful move- emphasis has, perhaps, been given, quite ment, this finale, and when well played will properly, to the cadenzas. These works never fail to electrify an audience. It is were written at a time when it was the brilliant in the finest sense of the word, conventional thing to have specified places which is a very different thing from in the midst of various movements for the being "showy," a mistake in terms we are soloist to offer a display of his ability. quite prone to make. The correct per- Quite contrary to some beliefs that seem formance of a work like this is a greater to obtain at the present time, this display test of real musicianship than any of the was not intended to be so many musical instruments as well. However it most never found on any worth while prowould seem that performers on the violin grams. Here surely is a very unjust one of the reasons why it is allowed to fall into disuse

And Mozart, Too

THE THIRD IN this discussion of doubtlessly have done so. It was clearly neglected masterpieces is the "Concerto in D major," by Mozart. All of the chance to demonstrate not only his own SURVEY OF THE programs of conindication by a modern composer, just as six Concerti of Mozart have the greatest ability to interpret their works, but also A SURVEY OF THE programs of conindication by a modern composer, just as also concern on modern nave one greatest about to indicate nave one greatest about to improve about the many their tuning was nearly a whole tone lower beauty and excellence. They will doubthis genius at creating his own cadenas.

Therefore to greate the leady rank as monuments to one of the an immense number of performances of tempo marking into a more easily undergreatest geniuses that ever lived. It is the Tschaikowsky, the Bruch, the Men-stood form it should be molto moderato. quite possible that we are still many years away from a true realization of the greatness of Mozart, and a just estimate of his Beethoven and the Brahms are done only the entrance of the solo, it will be noticed place in the world of music. Let us digress just a moment to mention the first of the Mozart Concerti. It is a wondrous little work, in the key of B-flat major, and a real joy to play. The number was written in Mozart's childhood, and like so many of those early works, such as the first of coda, sensa ripetizioni he begins to consider the violin and piano sonatas, is completely seriously the question, "Where to go from startling in its maturity, and yet childlike here." To begin with, a sound knowledge

To return to the D major Concerto; the work opens with a rather lengthy tutti. If it is played with the accompaniment of a piano, the tutti may be shortened by cutting from the eleventh bar, to two bars before the first entrance of the violin solo With orchestral accompaniment it should be played in its entirety. The tempo in-(marked espressivo) are to be played per-dication is allegro. As in the Haydn work this may be considered as a moderato

Movement number two is an andante wise it will sound uneven. Near the end cantabile. One cannot play this without being impressed with the absolute simplicity of Mozart-the kind of simplicity played with very little variation in tempo, use instance of these may not. Simplicity is an exact line between too be satisfactory, and the performer may much and too little." The cadenza used rivacity.

De satisfactory; and the performer may much and too little. The cadenza used

Between the first and second movements, wish to play a cadenza of his own, in which for this movement (every movement in

The third and last movement of this At the time this Concerto was written, work is in the conventional Rondo form same time. This melody of course med The Finale, tempo presto, is not to be be played on the D string, and the tone

> strate the musicianship of the soloist as well as his ability as a digital gymnast If the composers of the period had desired

Where To Go By Sid G. Hedges

THEN THE FIDDLER is firs confronted with some such phrase as Dal capo al segno e poi alla of musical terms and phrases is clearly necessary. The following list comprises those most commonly met with in connection with repeats.

Al, alla-to the Attacca-attack immediately the following movement Bis-twice

Capo-head, beginning Coda-tail final movement Da-from Dal-from the Fine-finish, end Poi-then Ripetizioni-repetitions Segno-sign Senza-without Volta-time, turn The most common form of repeat is that

double har-lines at the end of the moveabove the last few bars and "1st time" or ginning. "I" is written beneath it. Following the double-bar is a similar line over "2nd time" or "2." The implication is simple:repeat these are omitted and a jump is made to the "second-time bars,"

indicated by two or four dots placed in the

spaces of the staff, after the double bar-

Occasionally a "last-time bar" is written. This is played instead of either the "first" this fine is reached. or "second-time" in the final repetition of the movement.

Repeats are, of course, made merely for economy's sake. By means of them a great that is, it marks the end of the piece. deal of paper and many "turnovers" are avoided. Ordinarily short orchestral numbers are almost invariably written to fill two pages so that the sheet can lie open on the music-stand with no turnover being required (this does not apply to pianists'

Valse Arrangement

ment begins with a double-bar over which is marked the sign \$. The first movement consists of sixteen or thirty-two bars, and fortissimo, as the case may be. these are repeated, making use of "first and second times." One or more plain or repeated movements bring this part of the valse to an end. At some point in this latter section a mark

called the "coda gign" is passed and this time ignored. Along with this sign may be the words alla coda or just coda.

Next comes Trio with its one or two repeated or plain movements. At the end of Trio is Dal segno, D.S., or \$. This where we observed the \$.

In a piece of music which has no intropeat is customarily called the da capo.

No repeats are played in a da capo. This is a general rule, so that no "first time lines, at the beginning, and before the bars" are taken.

When \oplus is reached a jump is made to ment to be repeated. Very often, in place the Coda, a short, final movement, probof the second group of dots, a line is drawn ably marked with another @ at its be-

Another common arrangement of repeats exists in many types of music which have no coda. In this, at the end of the on playing the movement for the first time written piece, is Da capo or its equivalent, the "first-time bars" are played; but in the and, added to it, al fine. This fine may be written at any double-bar and shows that the composition ends at that point, the da capo, without repeats, going on until

Sometimes, instead of the word fine, a pause is written over the double-bar, and this has precisely the same significance,

The "last-time bar," previously referred to, does away with the need for any other fine. Incidentally, young students have been known to take the word fine to be English, a sort of exclamation of the composer, like "splendid!" It is, of course, Italian, and is pronounced fee-nay.

Sometimes bis is written over a bar of music. In this case the bar must be played AN AVERAGE valse opens with a line wice. Movements in violin-music that have to be repeated are often marked 8va. 2nd time or ff 2da. volta. Then the repetition must be played an octave higher or

Quite frequently, in English music, the repeat instructions are obscured through redundant or otherwise faulty Italian Thus Da capo & may be written instead of merely Dal capo or Dal segno.

In the accompaniment of songs there are often two or four "till ready bars." These must be played over and over until the vocalist begins, when the verse accompaniment must instantly be picked up. Usually, in this type of music, the repeats indicates that one must begin to play again for the verses are not marked so that one from the beginning of the first movement has to bear in mind how many repeat: are necessary.

The young fiddler, before entering an ductory section, and therefore no \$, Da capo orchestra, should procure a few first violin or D.C. takes the place of D.S., and the parts of orchestral music and become repetition begins right from the beginning thoroughly familiar with their repeats. He of the movement. In either case this re- will thus save himself much trouble and

Three "Tricks" in Bowing By Herbert J. Liedle

Sautille Bowing In LEARNING the sautille (or fast spic-

cato) the student is usually advised to double the notes until he has acquired sufficient skill to play them singly as written. A drawback to this suggestion, however, is that the first of each group of two notes is attacked with the down bow instead of with alternate down and up bow as when playing them singly. The remedy for this is to play the notes as triplets, which allows the bow to fall on the first of each group of three notes with the correct stroke. Then, when the passage is prepared to make the proper movements necessitated by change of string.

The Firm (or martelé) Staccato

bow with the arm eliminates the down nigh inaudible

stroke of the tremolo, leaving only the short up strokes to be heard. To the student who has tried every method of executing the staccato without success, this procedure is recommended-of course only for practice purposes. It gives one the correct "feel" in the bow arm, necessary for the execution of this bowing.

Change of Bow

Many violinists, when changing the bow at the point or frog employ only the wrist. Usually they use a too wide movement, resulting in a more or less audible "click" played as written, the bow arm will be which mars an otherwise good tone production. The secret of a smooth and practically inaudible change of bow is a combination of wrist and finger movement. Place the bow on the string near the tip A great violinist was once asked how he and move it back and forth with a finger produced the firm staccato. His reply was movement somewhat similar to that used I play with the up and down bow at the in writing. Keep the wrist and arm quiet. same time." This answer is not as para- The stroke naturally will be very short. doxical as it appears, which may be demon- Next try to make a change of bow with strated by proceeding as follows: Start a only the fingers. When this has been fairly tremolo at the tip of the bow, then push well mastered, add a little wrist movement the bow slightly forward with the arm, at and the result, with sufficient practice, the same time keeping up the tremolo. You should be a smooth and graceful change of will find that the forward stroke of the bow, hardly perceptible to the eye and well

"Art is the child of feeling and imagination; science, the child of reason."

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Abie (stiffty). "I beg your pardon." Ikie (with equal hauteur). "Don't men-

Abie (positively icily). "I won't." * * *

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T IS HARD to imagine anything good coming from the depression through the world has been passing. Thousands of musicians, like thousands in all other professions, have suffered from reduced incomes. The Emergency Relief gave temporary help but it also, in many cases, gave the public opportunities for edification it had never known. For instance, in New York City, the Concert Unit of the Works Division of the Emer-

VIOLIN QUESTIONS Answered

Ry Robert Braine

Size of Hass-bar.

No question will be answered in THE ETUDE unless accompanied by the full new and address of the inquirer. Only initials, or pseudonym given, will be published

(Much of the mail addressed to the Violinia's Erist consist of varieties) and the photographs and tabels of old violins. On the basis of the worlders are not test them to the color are genuins, and there is, Evro to any that this is, unlocated and the color are counterful and no indecision of the thin and the color are counterful and no indecision of the thin and the color of a supposed valuable of closes to the world in the color of a supposed valuable of closes to the world in the color of a such instrument of the color of the such instruments of the Erist and the manual products and the color of the description of the color of the co

A "Low" Violia Tone.

Porto Ricci—I do not Se. P., San Germ Porto Ricci—I do not Se. P., San Germ Porto Ricci—I do not Se. P., San Germ Porto and the server porto, repet that the tone of your violin is "very porto, repet that the tone of your violin is "very porto, repet that the tone of your violin is "very porto, repet that the porton porton

repairman, and he can feel you.

The Lett-banded Player.

A. H. S.—There has been much inscussion among violin teachers, are now with the right of the latting a difficulty haired with the hairs are latter to releft hand. Many left handed violin students have been garmener, while in other cases the left handed player has found it impossible to be consumer, while in other cases the left handed player has found it impossible to a few foundation of the latting and strings have to be changed to the reverse of the latting and the left handed player try to play right handed control would be the best.

Initials NOS Sufficient.

Initials not be district, the name of time makes of your violin, with only initials as a guide. Some desire in all therman violin is for lowering professional.

Initials Not Sufficient.
J. F.—I cannot supply the name of the maker of your violin, with only initials as a guide. Some dealer in old iferman violius might be able to supply the information.

Jacques Houni.

K. A. P.—Houni, Jacques, 1700-1740, was
K. A. P.—Houni, Jacques, 1700-1740 nakers,
He copie and the first framous Cremons
makers, and was successfur famous Cremons
makers, and was successfur famous Cremona varaisb. He made his violins in
Argenteul Street, Paris, France. Illa violins
are sold by American dealers at from \$500 to
\$1,000, according to quality.

St., our, according to quanty.

Violina with Inacription.

II. B. P.—There is quite a large number of

III. B. P.—There is quite a large number of
inscriptions by various makers, which have
inscriptions by various makers, which have
to speak, saying: "When I was it is supposed
to speak, saying: "When I was islent, but now
party of the property of the property of the property
voluments of the property of the property of the property
voluments and while the thuber of a living tree, it
was made into lumber, and fashined late a violin,
it could sign. great benedit."

Marking the Fingering.

1. 1. K.—The lught Limb demonstrate metals. The marking the state of a six of the six of a six of the six of the

it could sing.

Some of these violins have an excellent tone,
hut none of them are extremely valuable.

Fig. 7 one from a cettremey variance.

Fig. 17 one faulty tones you complain of are no doubt faulty tones you complain of a central control of the central central control of the central cen

Shall I Form a Junior Club?

By Elsie Birge Baldauf

But how to go about it?

An Experiment at Work

DERHAPS a description of my own little club may be helpful. The start of it was a hobby which I had had for many years, to make pupils-not the day pupil of any grade—able to play acceptably whenever and wherever asked. (How many children can you name, who do this?) And so it became our system to assign to each pupil, each month, besides technic and studies, one worth while, likeable piece, which he was expected to learn and to memorize for the next club meeting. We start these meetings in October and

continue them through May. At each meet-

ing each child, before playing, is expected to announce to the class the name of his piece and of its composer, with any interesting facts concerning both, then to play the piece from memory and to acknowledge graciously applause for the performance. As the season advances, friends and parents are invited, and always besides each pupil playing his "piece-of-the-month," a few of the children, selected by drawing chances, are called upon to play other numbers selected from their personal repertoire cards, which have been passed to the visitors. The children pride themselves on their ability to respond; and at the end of the season there are very few who have not kept up and improved their repertoire. Music means service, and surely the parents who spend their money for music lessons should have the gratification of seeing their children respond when asked to play. Thus you will find an added cooperation and endorsement from parents who see this ability being built up, who see some definite achievement each month-"Something accomplished something done!"

In Union, Strength

club. There are so many kinds; choral, orchestral, rhythmic orchestra, a part of a big organization.

band, pageant, harmonica, study clubs,

These few points, I believe, just hit the band, pageant, harmonica, study clubs, a club with this wonderful organization. rather drab indeed!

CHALL I form a Junior Club; and, if The National Federation of Music Clubs is headed by some of the greatest of our so, how shall I go about it?

To anyone who has had any experimusicians and specialists in different ence with a live, successful Junior Club branches of child music training. At presthere can be but one answer to the first ent there are over twenty-five hundred question. Returns in enthusiasm, competi-ive spirit, accomplishment and even in ad-tive spirit, accomplishment and even in ad-tive spirit, accomplishment and even in advertising will amply repay the extra Counselor, who may be the teacher or an amount of time and effort which must be interested older person. The obligations? put into such an undertaking. For there Only ten cents a year per member. The is no denying that a Junior Club means returns? Unlimited, depending entirely upon yourself, because you get out of the Federation exactly what you put into it, of effort and enthusiasm. And what do the children get? Anything that increases their effort and enthusiasm will bring results to both you and them

> The Individual Appeal TET US tabulate some of the things which children like about a federated

(1) Election of officers. They like the honor of holding office and of conducting business meetings. (I have seen an abso lutely harum-scarum boy made into an almost perfect pupil because of his responsihility and example as president of hi club.) They like to see the names of their officers in the little year book which the Federation sends out to all presidents and

(2) Pledge. Songs. They like to realize, as they begin each meeting with the Junior Pledge for the betterment of music and with the Junior Song, that hundreds of children all over our great country are saving the same words, singing the same

songs, and working toward the same ideals (3) Club Magazines. They like the Junior Magazine, so youthful, so stimu-lating, so helpful! They like to see their Honor Points printed in it, each month They like to report to this bulletin their meetings and any special features of them, and the next month to see this report in print. They like the Musicianship Cuestions printed therein, to which they may send answers, and for which they may receive certificates.

(4) Conventions and Contests. They like to attend the annual State Convention, to hear the reports of other clubs, and to have their own president read the report of their club. They like the Junior State Contests in which any of them, in any grade, may enter, if they have worked hard enough and achieved well enough And who shall say that this does not make OF COURSE this is only one type of for effort throughout the whole year.

In short they like to feel that they are

mixed clubs, all of which may become high spots of the advantages of forming affiliated with the National Federation of a Junior Club, and especially of a federated Music Clubs. And in my opinion the sur- club. Personally, I feel that teaching, unest way to make advancement is to federate less combined with club work would be

It is rather surprising how many teachers Two chapters in the appendix of the and musicians there are in places remote "Standard History of Music" are devoted from musical centers-yes, and even in to the organization and management of them-who do not know of the marvelous- Junior Clubs, telling just how to go about y helpful work this organization is doing every detail. These chapters have been Juniors throughout the length and instrumental in the formation of thousands of successful organizations.

The American Composer's Problem

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Off We Go! and Off We Go Again! Price ea. \$1.00 These are two books of Poetry Reces for the youngest children, with delightful rhymes and Illustrations. A keyboard chart is printed at the top of each piece indicating the keys and the fingering to be used in that piece. The pieces are printed with one phrase on a line. Thus the child sees, as well as hears, the design or form of the piece. The rhythm is taught by means of the words.

First Solo Book The Solo Books have two salient virtues: (1) The pieces in them have permanent musical value. (2) They are carefully graded. Almost all the pieces in the First Solo Book are based on folk-tunes. The First Solo and First Duet Books together cover approximately the first year's work, for a beginner about eight or nine years old.

First Duet Book Duets for pupil and teacher are a great aid to the teacher in arousing and keeping alive the child's interest. For they permit the child to take part in making real music long before he would otherwise be able to do so. These Duet Books correspond in grade and choice of material to the Solo Books. The Solo and Duet Books are carefully planned to be studied together, although each

First Book of Technical Exercises Price .60 These little exercises are intended as illustrations of the difficulties that appear in elementary pieces, with special reference to the pieces of the "First Solo Book." The book is also useful for independent study

Lines and Spaces (A First Writing Book) Price .75 The object of this book is to give young students practice in writing and reading notes in order to facilitate the reading of piano music. The unfolding of the subject is highly original and logical—quite different from the "Every Good Boy Does Finely" and "A Cow Eats Grass" method of teaching.

Second Solo Book This book brings the pupil from the very easy folk-tunes of the First Solo Book to more advanced arrangements, and into the field of very easy classics. Each piece in the book is closely correlated with a piece in the Second Duet Book.

Second Duet Book

Like the Second Solo Book, this book contains folk-tune arrangements and easy classics. The duets are for teacher and pupil; the teacher's parts are, however, of only moderate difficulty.

The Green Duet Book Both the Green and the Brown Duet Books differ from the First and Second Duet Books in that they are written for two children of the same grade to play together. The first pieces can be played by children who have had only a few lessons. Both parts advance at the same rate. They contain many folk-songs in which the words are printed above both parts throughout.

The Brown Duet Book The Brown Duet Book follows directly after the Green Duet Book. The pieces are of the same general character as those in the first book, gradually advancing in difficulty. They are excellent for adding color and variety to Pupils' Recital programs.

A Baker's Dozen Now there is no reason why children should not read music as easily as they read English—fluently, accurately, rhythmically. This book contains thirteen pieces to read at sight with suggestions as to how you do it. The basic principle is that of seeing the highlights first, and playing them in time no matter what happens. Gradually the pupil adds details until finally he is playing the complete piece almost without realizing it.

Third Solo Book Pieces for the student's third year, including easy classics and folk-tunes delightfully arranged. Much of the book is made up of attractive pieces by Handel, Haydn, Mozart, Beethoven, Grieg, Schumann, etc.

Third Duet Book This book is made up chiefly of pieces by the great masters—pieces which, although their difficulty is very moderate, are so lovely that two adults might easily play through the entire book with great pleasure.

Fourth Solo Book The composers represented range from Corelli (1653-1713) to Rébikov (d. 1920). The pieces in this book combine to a rare extent the virtues of attractiveness, pianistic variety, and technical and musical value. They lead directly to the Bach Inventions and the easier sonatas of Mozart, Haydn, and Beerhoven.

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Glissando on Black Keys

By Austin Roy Keefer

In MODERN piano compositions such as The right hand thumb is used In Modern piano compositioning; and ascending black key glissando while in Nocturne Ragusa by Ernest Scheining, while he was a substantion while he was a substantial with the Gardens of Spain by Manuel descending the left is used. In a second the substantial was a substantial with the substantial was a substantial with the substantial was a substantial was a substantial was a substantial with the substantial was a substantial Nights in the Gardens of Spain by the hand stays as high as possible and de Falla a rather novel demand for a method the hand stays as high as possible and the hand stays as high as possible and the hand stays as high as possible and the hand stays are high as possible and the hand stays as high as possible and the hand stays are high as possible and high as possible de Falla a rather novel demand for a mooun-of gliding over the black keys is encoun-The composers require that these rection, the wrist bending decidedly runs be in strict tempo, be shaded beautifully, be properly executed in all musical effects. Many excellent pianists will not attempt the hazard of this kind of glissando, fearing painful injury to their fingers. We all know that glissandi on white keys are quite common and may be easily executed by using the nail side of the third finger or else the thumb. However, on the black keys they offer greater difficulties, and they partake of the nature

However, on a piano with a good, responsive action the black key glissando can be played without recourse to anything in the way of a trick. This is accomplished by using the flesh side of the thumb and holding the hand high and far spread from the thumb. It is imperative that the hand up his mind to play any sort of runs no and wrist remain quite relaxed while the first joint of the thumb must be very firm. to the task technically or physically

gets far up along the keyboard; in des ing the position is reversed. Careful r tice will bring ease and facility formance and the imagined difficulties a finally be conquered completely.

It is possible to play the black ker of sando also with the nail of the third fine if the nail and finger are very strong that case do not hold the third finger p pendicular to the keys but at a shirt the flesh is delicate it could be protected with adhesive plaster while practicing course, if the piano is very hard to play would be wise not to attempt works to quiring the black key glissando. The culity of the instrument has a great deal to de with the results obtained, but if one make ing will hinder him unless he is not ero

Another Recital Type and Its Preparation

By Charles W. Robbe

Occasionally the piano teacher is faced tary but it escapes notice by many plant with a series of problems quite inter-related though separate from the regular teaching it until the fourth finger depresses A Xo schedule. When a small new group of advanced students of high school age present themselves for piano instruction, it follows that there must be pupil study, technique flies up instantly releasing key G. All diagnosis, selection of music and the prepa- round tone of proper length results. ration of that music. Where the teaching season corresponds to the school year it is wise to have a minimum program planned within two months, that is, by the end of October.

What is the foundation? It is the beginning on a higher plane. The young pianist's attention should be directed to the probably the best for making the mixty fact that modern piano playing calls for a stand out and sing. full, round tone. Most students have a This preparation is invaluable for clear idea when a tone begins. The concern of the performer and of the instructor is to decide when the tone ends. This is value in bringing out the subtle beauty in

Let the third finger decress G and he for a tiny fraction of a second both le are held down and the trained ear may de tect a slight discord before the third tops principle is developed by Kohler. First Studies, Op. 50." For the first is sons four measures at a time played slee are recommended. This should be apple nusically by studying J. Concone, "Tweet Studies on the Singing Touch, On M. The study entitled A Simple Story

pressing upon the student's mind the inportance of detail in piano playing and is almost a first principle; it is very elemen- den in many compositions.

"Why Czerny"

(Continued from Page 510)

keeping the knuckles pointed downwards, pedaling, and avoiding successfully best like the spokes of a wheel. The pushing overs from the preceding bar out of the arm towards the thumb in the left miss the most important thing, the foot hand groups gives great warmth of color, mental bass-note in the new mast through the vibration of the overtones Leschetizky used to remark in this thus achieved. Leschetizky treated the nection, that in the old days in Normales thumbs of the right hand groups melodicwhen they had so many ingenious of the right hand groups melodically, by dropping with the arm on the first for torturing criminals, they make note, tapering off the rest of the group rule—"never to hang a man until the by an upward curve of the wrist.

This Etude absolutely must be played with the pedal. In fact, a finer study for No. 26 (Czerny-Liebling) will show by correct pedaling could not be found. In- simple it is, by adding a little model stead of courses. stead of putting the foot down at each accompaniment, to transpose an Ende change of harmony, try to acquire an automatic raising of the foot in order to practice is greatly to be recommend allow the new melody or barmony to In conclusion, may the modern appropriate the conclusion of the con enter free of all that has gone before, then to these Etudes serve to shed a new quickly fasten it with the pedal before the on their former popularity, prome fingers have left their keys. This re-

The Etude, on page 48, from Book

quires careful listening; otherwise, al- remain the finest stepping-stones to though using the so called "syncopated" the achievement of beautiful piano tech





Tempo for a Chopin Waitz.

Q. Will you please send me the speed (metrosme markings) of Chopin's Waitz in A minor, Opus 34, No. 2?—1. McK.

A. The tempo for this waitz is approximately j = 152, aithough as in the case of all coacert waitzea, it is sometimes taken faster. Some editions use the marking $j_* = 50$ which of course indicates approximately the aame tempo as j = 152.

QUESTION AND ANSWER DEPARTMENT

Conducted by Karl W. Gehrkens

Professor of School Music, Oberlin College Musical Editor, Webster New International Dictionary

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

tique de Noël" where the melodic effect would be entirely spoiled if the sixteenth note were sung according to the actual value. But in composition, the sixteenth note is played after the third note of the triplet. The only way that the sixteenth note in the sixteenth means that the sixteenth note in the sixteenth means that the sixteenth note in the sixteenth of the sixteenth of some more nature musician—declide. In any case, the rule that you quote it wrong, or at least how many exceptions.

Trills in a Chopin Nocturne.

Q. 1 studied Chopin's Nocturne 0.9 55.

Q. 1 at a find the property of the prope



The Morable Do.

G. I have been abled to make a survey of the includes of teaching the sultables is the third of the distribution of the control of the cont

where the melodic effect would simpler and is therefore much better for the fact of the settual value. But it is specially in a strong rightmin special property of the triplet. The only ways to do some more nature musican it closes more nature musican it took many troop flows. The strong results of the strong rightmin special special

mergar mission whose who have a borner mergar mission library whose will be compared to the public schools where we have all types of children, trespective of the light of what I have written, row will residually as the public schools where we have all types of children, trespective of the light of what I have written, out will residually as the state of the sales about of the sales and the



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las" but I know of no other general term. These groups consist of the same breedy. The same proper consist of the same breedy. The same proper consists of the same breedy first chord in each case is the chord on one of the saile, or do as it is called in such entry and adding a third and fifth above it. In frour part harmony the fourth move it. In four part harmony that the same harmony that the same harmony that the same notes but appearing in this order: C-C-E-G. this time, and If you are interested in further study. I advise you to procure an elementary tecthook in supply you with such a book.

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Prospective Pupils Call Every Day

By Carleton A. Scheinert

pupils from a source usually neglected. not approach him regarding music lesson They came to the door in pursuit of their on other calls. own interests, selling their wares. And they are coming back again—as music they are coming back again—as music tising. She had a little girl whom the wiebed to take lee-

The first was the driver of a bread wagon, seeking to build up a local route. He came to the door soliciting our bread talk to her about my teaching as well as He came to the door solutions before and had been turned away politely. Little did had been turned away politely. think that he was a prospective pupil! received, though. For some reason w Yet he was offering me a new contact by seem to think that solicitors who come to which I could do some personal solicita- our door must be listened to politely. But tion or advertising for myself.

This time, however, he gained and held sell to them. my attention. He inquired about lessons! So by talking I learned of the daughter why should I have been so surprised? He and of her mother's desire. Like many of was a human being with normal desires, us, she had the habit of "putting it off." was a human being with normal desires. u. b., soe nau the nabid of pating it of though the was there temporarily in the And undoubtedly it would have been many guise of a salesman. If I had met him a long day beloice she would have entered as the sale of the purpose of reaguing the salesman. tatingly approached him as a "prospect," sons for her daughter! But here she my and spoken to him as a possible new pupil. at my door, open to my arguments as pur-However, now we talked, with the result ly as I was to hers! Thanks to my awakenthat he decided to take lessons from me. ing, her daughter is studying music, mak-And his bread, rolls and pies really are ing all three of us happier! good. We have both benefited.

Then the expressman brought me a knocks come at the front door. Answering package of music. Reading the shipping we find the laundryman, the grocer or a label and noting my sign, he inquired about lessons, how long it would be before he could play fairly well. Now he has had or that. Each is attending to his own work his first lesson, showing interest, willing Are we attending to our own work? Not application. This young man had been a application. This young man had been a day callers as prospects. Why should we prospect every time he called. But did day callers as prospects. Why should we I see him as such? No! He was "just seek afar for pupils before taking care of delivering a package." No doubt both he those that come to our own door?

This month I have gained three new and I have lost something, because 1 64

wished to take lessons. I only learned this however, because from my "bakerman" and "expressman" experiences I felt I should we never think that we have something to

Almost every day the bell rings, or store delivery, possibly a solicitor for this if we do not look upon all these day-br-

A Unique Program

THE PROGRAM here presented is so out of the well beaten path that we are giving it to our readers as a suggestion of one way in which such an event may be raised entirely out of the ordinary.

Notice that it started with a preliminary contest to determine who should have the honor of presenting the opening biographical sketch of the composer. What a deal of enthusiasm this must have aroused in 10. Prelude in B-fat; from the "Well the class, at the very beginning of preparations for the occasion.

For this outline we are indebted to an enterprising teacher of the Middle West. Miss Susan E. Greer, of Rushville, Illinois,

Celebrating the Two Hundred and Fiftieth

lets" by James Francis Cooke.

the "Father of Modern Music."

the days of Johann Sebastian Bach." 5. Little Tom Tinker; sung as a Round by the class, to illustrate the meaning of polyphony.

Invention in I Invention in E minor (two part)

Invention in A minor 9. A Paper concerning the "Well Tempered Clavichord."

Tempered Clavichord." 11. Fugue in B-flat

Played by the Teacher, with a prize to the pupil who detects the correct number of entries of the Main Theme. 12. A Paper: "Bach, the Musician of God "

This program is so excellent that we Anniversary of the birth of Johann Sebastian Bach

1. A Prize Sketch of the life of Bach, written for our Pack Club C. ... write written for our Bach Club Scrapbook, of the lower grade pupils, that sorre of 2. A Scene from the childhood of Johann these might be substituted for a part of the Sebastian Bach, from "Musical PlayInventions here given, and especially as nearly all of these are qu'te polyphonic in "Why Bach has been called their treatment of the principle theme.

This idea could be easily adapted to the 4. Sketch: "The Clavier, the Piano of life and works of any composer.

Exact Ryhthm for Dotted Notes

By Gladys M. Stein

In teaching exercises like those on page fifty-eight of Presser's "Beginner's Book" where a dotted note is followed by a note of the next higher denomination, try having the young pupils count three to the dotted note and one to the shorter note: children do less stumbling than when the



This gives a count for each note, and the have to tuck a note in between counts.

THE ETUDE

"The most important thing in the student attitude is a desire to learn. One cannot teach a man who does not want to learn."-Dr. Howard Hanson.

VOICE QUESTIONS

By Frederick W. Wodell

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

shakes of sup noticed tones. Out the house she a statistic set frouted—Int.

4. (a) We believe in "home shading".

5. (a) We believe in "home shading".

6. (a) In the orderie, "Greation," by Huyde was the shading with the

(d) be (d) for answers to (b) and (d).

(d) be (d) for answers to (b) and (d).

(d) for the first of answers to (b) and (d).

(d) for the first of answers to (b) and (d).

(g) for the first of the fir

passion in Singling.

O, Jana little pareled as to the use of the low of Jana little pareled as to the use of the large of the single of the large of large of

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EXALTS LIPP

The Publisher's Monthly Letter A Bulletin of Interest for All Music Lovers



Herbert Witherspoon

THE ETUDE has the

honor of paying tribute to Herbert

Witherspoon, whose portrait appears on

the cover of this issue. His loss to

American music was

a great one. Just at the hour when he was

coming into a new position as General Manager of the Metropolitan Opera Company of New York, in the same

artistic arena where he served for ten

years as a singer, he was stricken down

unexpectedly.

Mr. Witherspoon came from one of

the oldest and finest American families. He was born at Buffalo, New York

July 21, 1873. His father was an Epis

copal clergyman of note. Mr. Wither-spoon was graduated from Yale in 1855 and later studied music with Gustav

Stoeckel, Horatio Parker and Edward MacDowell. He studied voice with many teachers, notably Lamperti, Hen-ry J. Wood, Walter Henry Hall, Victor Capoul and Jacques Bouhy, and stage

deportment with Anton von Fuchs in

Munich. After singing with the Henry

W. Savage Companies for some years he went to the Metropolitan in 1903

where he appeared thereafter in all of

Mr. Witherspoon was a man of fine mental breadth and human sympathies and will be remembered for innumer-

We All Have Reasons

In these recent months of balmy weather

In these recent months of baimy weater, individuals, couples, and groups of families or friends have been making use of their automobiles on every possible occasion. Many started out to find new roads and to

get acquainted with new places, but time and

again automobiles were driven over the familiar roads and the destinations proved to be the old favorite stopping places.

There may be visits to new stores and transactions with new sales people, but time and

again the shoppers are prone to seek out

proved so satisfying in past experiences.

A publisher's printing records tell the same story. Year in and year out favorites come

story. Year in and year out lavortes cou-up for reprinting because time and again active music workers turn to publications which they know, through past experiences, they can depend upon in their teaching, re-

We list here some of the publications which appeared on the last month's printing order

in the list any with which they are not familiar. Upon the discovery of any such

it is well to make it a point to secure such numbers for examination in order to learn

what merits they possess which have wor

SHEET MUSIC-PIANO SOLOS

Title and Composer Grade Prict
2262 Four-Leaf Clover Walts-Engel-

(Continued on Page 557)

2242 Four-Lard Llorer Walls—Sopi-12126 My Lemon Today, PRLS World 1 12157 My Lemon Today, PRLS World 1 12157 The-san Guarde Paride, Pital 1 12250 Principal Conference of the Conference of

a successful extent

or other musical activities.

the important Basso roles.

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Here is a representative list of some of the Here is a representative list of some of the leading works with their prices. Watch the programs announced by the Radio Institute of Audilhe Arts (copies will be mailed gratis upon application to the Institute at 80 Broadway, New York) and secure from us the needed scores. This slight additional the received scores. This slight additional

MINIATURE SCORES

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Japanese Appreciation

Anna Heuermann Hamilton's Art of Humn-

PLANTING TIME



· Spring is comingon the other side of the Equator. Just now, when we are looking forward to the days of golden grain, purple fruit and bursting cribs filled with the wealth of the fields, our cousins below the Tropic of Capricorn are casting their seeds into the awakening earth. In the same sense, this is the musician's spring time. What his harvest in May and June will be depends upon what he plants now. Now is the time for making plans, looking over new music arranging classes-planting the seeds of

success. As a text, take for yourself these lines (mixed in metaphor but not in common sense) from Butler's nearly-forgotten Hudibras: "As the ancients say wisely, have a care o' th' main chance, and look before you ere you leap: for as you sow, ye are like to reap.'

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Editor of THE ETUDE

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The Etude Historical Musical Portrait Series

An Alphabetical Serial Collection of the World's Best Known Musicians Anna Heuermann Hamiltons Art of Hymn-Tune Playing (25c) has been translated into Japanese, and is now published in Japan. when some of The Errors stuff have oc-casion to meet music educators, composers, This very practical book has met with wide careplane. There is much that Mrs. Hamil-acceptance. There is much that Mrs. Hamil-mental over our artists who rank among those solutions are also as the solution of the contractions of the contraction. acceptance. There is much that AIRs. Halling to has put down that so fer all simple and celebrities known from one and among times to has put down that so fer all simple and celebrities known from one and among times to have a supplementation of the source of the sour

these celebrities frequently is "I think the Historical Series being run by The ETUDE is

No doubt many of these successful people have achieved their successes because, among other qualifications, they never missed noting other qualifications, they never missed noting especially worthy undertakings, and particularly those things having a permanent value in connection with their activities. One prominent New York musician said he was having "the time of his life" each month going over The Etude Historical Portrait Series and seeing what many, whose names were well known to him, actually looked like; he also expressed appreciation for the sur-prising amount of information he got in noting their birthplaces, birth dates and other nuggets of information contained in the thumbnail biography accompanying each of

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Portrait of MAESTRO ARTURO TOSCANINI On the Cover of

the June 1935 Issue of THE ETUDE MUSIC MAGAZINE

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(Continued from Page 500)

World of Music

GENEVA, SWITZERLAND, has author ized the organization of a lottery of the French type, with a portion of the proceeds to go towards the support of a symphony

THE DIOCESAN CHILDREN'S CHOIR of five thousand and five hundred voices, sang, on May 30th, the Second Annual Solemn Pontifical Mass, at the Field Mass of the Diocese of Newark, celebrated at Seton Hall College Campus of South Orange, New Jersey.

GRACE MOORE has received the annual

gold medal fellowship of the Society of Arts and Sciences, "for conspicuous achievement in raising the standard of cinema entertainment. She is the second woman and the first representative of the film industry to be so honored. Miss Moore is reported to have received one of the greatest ovations in the annals of the historic Covent Garden Theater, when, during the recent Silver Juhilee cele hrations, she appeared there as Mimi in Puc-cini's "La Bohême," with King George V and Queen Mary and a large houquet of British and Continental royalty present.

A BACH FESTIVAL of two days, at the First Congregational Church of Los Angeles, was held early in June, with John Smallman conducting. It was the second of these annual events and closed with a performance of the

great "Mass in B minor." FREDERICK DELIUS'S body was brought back to his native England at mid night of May 25th, from France, where he died on June 10th, 1934, and it was buried in the churchyard of Limpsfield, Surrey, a spot where he had expressed a wish to rest. Memorial services were held in the parish church, on May 26th, with many notables

present, including Sir Landon Ronald. Vaughan Williams, John Barhirolli, Alhert Sammons and Lionel Tertis.

COMPETITIONS

A FIRST PRIZE of five hundred dollars; second and third prizes of three hundred dollars each: and fourth, fifth and sixth prizes of one hundred dollars each, all are offered hy Ginn and Company, for songs suitable for school use. Only native or naturalized American musicians may compete; and full information may be had from E. D. Davis, 70 Fifth Avenue, New York City.

A PRIZE of one hundred dollars is offered to American composers by the Eurydice Chorus of Philadelphia, for a composition in three or more parts, for women's voices, with or without accompaniment and soles. Man-uscripts must be in the hands of the committee not later than October 1st, 1935. For further information address Eurydice Chorus Correspondence Case-This handy and attractive Correspondence Case has a gold-stamped, long-grain linen binding and in-Award Committee, 251 South 18th Street,

Philadelphia, Pennsylvania. THE EMIL HERTZKA PRIZE for 1936

is open for international competition for a musico-dramatic work—opera, ballet or panmusico-dramatic work—opera, ballet or pan-tomime. Manuscripts may be submitted till January 1, 1936; and full information may he had by writing to Dr. Gustav Scheu, Operaring 3, Vienna 1, Austria.

THE ELIZABETH SPRAGUE COOL-IDGE PRIZE of one thousand dollars is offered, in a competition open to composers of all nationalities, for a chamber music work for four stringed instruments. Compositions for four stringed instruments. Compositions must be submitted hefore September 30th, 1936; and particulars may be had from the Coolidge Foundation, Library of Congress, Washington, D. C.

THE YOUNG ARTISTS CONTEST of the MacDowell Club of New York is announced for October. Pianists, violinists, violoncellists, harpists and vocalists will compete for the privilege of a New York déhut performance sponsored by this organization. Entries close September 15th; and application blanks, with further information, may be had from the MacDowell Club, 166 East 73rd Street, New York City.



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OHENPX N R O H A O O O B T O S N M R E N I L I O N A P O P A H R V I

??Barge, Ship or Liner?? By Florence L. Curtiss

WHICH type of piano student are you? The CANAL BARGE needs to be spot in my program." dragged or towed. Often this type student "Oh, if you feel that way about it, why all that extra time for just his dull scales. or towed. Once this cyte student of the transfer of the class assembled and one by one will do well for a little while, but needs to don't you take some extra lessons and get. The class assembled and one by one be constantly towed or dragged along to up on your scales?" asked Jack. get any where.

The SAILING SHIP makes fine prog- not want any one to know that he had mistakes. ress as long as the wind and tide are not had any lessons at all for six months waits for a nice breeze to come up again, taking lessons. or for the storm to die down.

wind or rain or tempest, because within there is a mighty furnace, reliable and enduring, that will drive the liner forward in spite of unfavorable circumstances This type of student has an ardent, burning heart, fired with the love of music and ambition, that will drive him forward toward his goal, regardless of discourage ments. He does not need a favorable wind

to push him forward, nor does he need to dragged or towed. Which type of student are you?

THE sun was shining brightly and cast "What has happened, son?" she asked its golden rays on the eager faces of the hurriedly, not knowing what in the world boys and girls as it came through the tall it might be, and of course, expecting the windows of the Elmville High School worst, auditorium. Soft breezes wafted through "The the tilted windows, making it almost as orchestra." pleasant inside as it was out in the school vard.

It was practice time for the orchestra, taking lessons and I've been trying not which was preparing to give a big summer to let my practice sag or my work go benefit concert, to be conducted by a famous director from another city. All scales and every one who can not play eves were fixed on the printed pages ex- all the scales, major and minor, is going to cept when glancing up at the teacher's be dropped." baton. Harmony reigned, and all but the violins were doing very well.

Suddenly the baton dropped and the but the one thing I do know is my major

players sat at attention. "The first violins are playing very care- you in less than no time."

school, not even between rehearsals.

lessly," said the leader. "We must have better work than that." not want to be bothered with that, with Mr. Parks usually had a kindly and all you have to do!"

pleasant expression, but now he looked decidedly worried. "If we are going to keep your place in the orchestra because make any kind of a success at the concert I know how you love it. We will start we must have cleaner technic. We would right after supper tonight." all feel ashamed to have such a celebrated And how they worked! "I always said conductor come here, if this is the best my knowledge of scales would come in we can do. Next Friday I will hear the handy, some day," said Mrs. Brown. violinists play their scales individually, "You know, it may seem funny, but when

violinists play inter scates individually, and analysis to take plano lessons scales were go home and PRACTICE. If you qualify the only things I liked to practice."

you may keep your parts, otherwise you

"I rather like them, too," said Harry. you may keep your parts, otherwise you will be dropped until you do qualify." So Mrs. Brown showed him the notes So, that rehearsal was ended in a cloud of all the scales, major and minor, and of gloom, and quickly putting the instru- even told him when his tone was pure, and

ments away they rushed out into the cor- his scales were even and firm, but she ridors. All but Harry. He loitered along could not show him how to finger them with his violin under his arm, deep in on the violin-he worked that part all out thought. He never left his violin in for himself, At last the fateful day arrived, and

"The orchestra! I have to leave the

Then he told her what had taken place.

"The leader does not know that I am not

down, but now, Ma, I don't know all the

"Well, cheer up, son. That is not so

and minor scales and I'll teach them to

"Oh will you? Good! But you would

"Well, Harry," said his friend Jack, Harry started off to the scales audition. "things look rather serious in the orches- "You will be all right, son," said Mrs. tra, don't they? But I don't care if I do Brown. "You know them thoroughly. quit, it takes a lot of time, anyway."

"But I do care," answered Harry, "and and forget all about the orchestra," and I don't want to quit. It is the one bright Harry promised he would, thinking what a good sport his mother had been to take

they were called upon to play their scales, Harry did not answer, because he did and one by one they stumbled and made

"Boys and girls," said Mr. Parks, I am ress as 100g as the wind also does not have a long favorable, but when the wind dies down or —his father could not afford them, and he disappointed. Have I failed to inspire you lastrating, our winter use what uses do not obstacles interfere and the work becomes we afraid he would be dropped from the discouraging, this type student gives up and orchestra if it was known that he was not no ambition of your own? Or, do you To the storm to die down.

When he reached home he was rather the OCEAN LINER does not mind the glum. "It's happened, Mother!" he cried.

(Continued as a moulton of your own? Or, do you not care enough about the orchestra to take the trouble?" (Continued as a continued as a moulton of your own? Or, do you not care enough about the orchestra to the orchestra to





The Hand-Staff By Elizabeth B. Martin

The time for music lessons Has come for Mary Lee. She tries to learn the spaces And lines as they should be,

"This little plan," said Mother, "May help you understand The perfect staff of fingers Right here upon your hand.

"Now turn your right hand this way. It makes the Treble Clef. The five lines are your fingers Called E, G, B, D, F.



"And in between your fingers, The spaces which you see Are just the four staff spaces Called F, A, C and E



"Your left hand is the Bass Clef, So place it just below. Point slowly to each finger And name them as you ga.

"G, B, D, F, and A, now Repeat ten times or more. The spaces, A, C, E, and G, Name slowly o'er and o'er.

"We'll have a test tomorrow, Work hard, it will be fun. Begin with Bass Clef, first line And try to name each one.

So Mary Lee got busy, And did her very best. Next day she came in smiling, "I'm ready for my test."

NOTICE

Please note change of age limits in JUNIOR ETUDE Contests, beginning this month. Read the contest directions carefully

JUNIOR ETUDE—(Continued)



Harry's Secret (Continued)

No one answered. "Well, we will con- shown what can be done. I shall recomright through the circle, major and minor. r. Parks stood motionless.

Harry dropped his head and answered, wished they had done better! "None, sir. You see, I have not been able Harry ran home to tell the good news to have any lessons at all this year, but I to his mother. "Good." said Mr. Parks. "You have in the end."

No one amount of the first fir "Thank you, sir," said Harry, extending his hand.

"Harry, you amaze me, and you give me The class knew Harry was a hard encouragement. How many extra lessons working and painstaking student and they did you have to accomplish this?" he asked knew he deserved the honor, but how they

to lave any lessons at an tims year, but I to live any lessons at an tims year, but I to live in the state of the practiced every day, and my mother helped (keep it up, Harry," she said, and remember that good work will always pay

JUNIOR ETUDE CONTEST

The JUNIOR ETUDE will award three Office, 1712 Chestnut Street, Philadelphia, pretty prizes each month for the best and Pa., before the eighteenth of September neatest original stories or essays, and answers to puzzles. Any boy or girl under sixteen years of

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fifty words.

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Names of prize winners and their contributions will be in the issue for December. Put your name, age and class on upper

or not. Class A, fourteen to sixteen years takes more than one sheet of paper, do

Do not use a typewriter and do not have

Must contain not over one hundred and have your own preliminary contest, and send in the five best papers.

and address of sender written clearly, and all of the above conditions will not be must be received at the Junior Etude considered.

The Dot's Report By Gertrude Greenhalgh Walker

OFFEN MUSIC was holding her court ceeding or following a double har, that and receiving reports from her various officials. She asked for Bass Clef's report first, and he arose and said solemly, "I show the position of F on the staff and have had no trouble with my charge,"

"Trebel Clef, next," said the Queen. "I show the position of G above middle C on with slurs. Then we are called by another the staff," announced Trebel Clef, "and I notice that more and more of our loval followers are calling me G Clef." she

"More of my followers are calling me F Clef, also," said Bass Clef, hurriedly seating himself again.

said the Queen, "you should have included that in your report." "Yes, your Majesty," he said.

"Sharp, have you any report?" continued the Oueen. "Just a short one. I raise a note one half-

Double Sharp followed, at a nod from a whole-step, and sometimes I have a nodding to Dot. little trouble"

Bass Clef and Treble Clef started to seating herself. smile and whisper but the Queen took her

gavel and rapped on the table, "Order, Dot has the floor," she said. "Your Majesty, although I am the

where I am placed."

"If I am placed to the right of a note "She is little, but-what work!"



or rest, I increase the value of that note am called a TIME DOT.



I am called a STACCATO DOT. "If I am placed under a curved line I correct answers. am called a FERMATA, and the beat



section is to be repeated, and we are called REPEAT DOTS. "Sometimes we are placed over notes

A slur should be over, these notes Italian name, PORTAMENTO DOTS,

"I did not call on you again, Bass Clef," a sort of melodic, semi-staccato. "And I think Bass Clef may overlook the fact that it takes always two of us to complete his signature, to show the F

"Yes, indeed," said the Queen, nodding the Queen. "My duty is to raise a note to Bass Clef. "Please continue," she said,

"We also assist the Dal Segno mark," "Dot, have you any report?" continued she told the Queen," and frequently the Double Sharp uses us, also," she added,



"Thank you, little Dot, you are certainly smallest thing in all musical tablature, I a loyal and busy Dot, and you gave a very have a rather long report, as I have valuable report. It is a pity that you have several duties to perform, depending on so many duties to perform, but, really The Queen smiled and nodded, bidding no one who could do it for you."

or rest one-half of its own value, and I Answer to April Ladder Puzzle Either of the following solutions brings "If I am placed over or under a note, a correct answer to the puzzle—Sing, sang, sank, sack, back, Bach. Or, sing, sang,

bang, bank, back, Bach; or, sing, sink, sick, sack, back, Bach. The prizes therefore are given for the neatest and most attractive papers giving

> HONORABLE MENTION FOR APRIL PUZZLES:

To APRIL PUZZLES:

Margaret Ellen Sephinidi, Murled Stephenson, Betty Lane Ruban, Be

A Good Listener (Prize Winner)

HELEN CEMBALISTY (Age 13).

A Good Listener (Prize Winner)

(Prize Winner)
When I bear a selection of beautiful music
I rry to listen intently and decide whether
its especially thematic, descriptive, romanits especially thematic, descriptive, romanits dance rhythm, or II may express the
dataser rhythm, or II may express the
thematic of the composer, sometimes the
name of the composer, sometimes the
name of the composer, sometimes the
name of the composers which is
the wenderful way in which composers exdistinguish in a piece.
A good listener may hear a piano composichestrin, the has notes are the violoncelles,
the flute is the high part and the melody is
A good listener recognise as melody when
it is transformed, strong and then faint, like
flux the second of the composition o

GLORIA BOOTH (Age 13), New Jersey.

I loyal and busy Dor, when your cally recall you do your work very well, and there is no one who could do it for you."

Bass Clef whispered to Treble Clef.

"She is little, but—what well we have about thirty—when the country of the rear work of the country of the rear work. At carch meeting two or three members are larger and again and provided the country of the



JUNIOR ETUDE CLUB, BOONE, N. C.

A Good Listener (Prize Winner)

(Prize Winner)

To be a good listener one must have the about mind of howing southing, at least, and the strength of howing southing, at least, and the strength of the streng



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Data Jesus Evens:

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Allegro Club. Each month one of the mem-bers extertains the club at her home. At a bout different composers and we study about different composers and makes crap books. We have club pins, shaped like min-lature grand planes. about the books. We have club pins, samped books. We have club pins, samped books, we are now working on a play based on the borhood life of Schubert.

From your friend,
From Your friend,
RUTH MOREHOUSE (Age 11),
RUTH MOREHOUSE (Age 11).

HONORABLE MENTION FOR APRIL ESSAYS:

Ruby Dixon, Mary Ellen Brooks, Hilda M. Anderson, Mary C. Solbach, Imogene Sorreli, Anderson, Mary C. Solbach, Imogene Sorreli, Opiel Roll, Corine H. Curka, D. Kim, Marc, C. Solbach, Imogene Sorreli, Growne H. Curka, Maurice Deis, Rubell, Corine H. Curka, Maurice Deis, Rubell, Christopher, Marchael, Christopher, Marchael, Christopher, Marchael, Christopher, Marchael, Christopher, Marchael, Service, Mary Thilmany, Evolyn Marx, Phylils Ellison, Robert Bratton, Eunice McKenna, Jeon Roberts.

PRIZE WINNERS FOR APRIL PUZZLE: ELLEN DOUOLAS GRAY (Age 11), Virginia. JEAN ACKERMAN (Age 14), New York. SARA FLANDERS (Age 13), Colorado.

Nocturne in F-Sharp Major

(Continued from Page 518)

Follow this with



and so on, holding the melody in octaves and practicing the middle figures for the development of articulation.



and so on, practicing with a staccato touch. In the first eight measures of the Doppio Maximento the chords, which appear on the second half of each beat of each measure for the left hand, must strike just after the third note of the quintuple sixteenthnote figure in the right hand, so that the bass chord sounds in between the third and fourth notes of the quintuplet. Similarly, the last eighth-note in each measure of the bass, should strike just after the third sixteenth-note of the second quin-

In measure 34 the rhythm becomes definitely divided into twos and threes instead of fives, and the chords on the second hali of the first beat and on the last half of the second beat, in the bass, are struck together with the first note of the triplet figures in the right hand on these same

I keen the tone soft throughout measure 34, and I play with markedly strict rhythm the thirty-second notes which begin to elaborate further the figures from measure 34 onward in the right hand. In measure 37 there occur the notes C-natural and B in both hands. These notes are two eighthnotes in the left hand, and two sixteenthnotes in the right hand; and each must be accented and brought out in imitation one of the other. In measure 39 begins a gradual crescendo, and the melody should make a slight pause after the last note of this measure, which is C-sharp in the right hand, before attacking in forte tone the octave D-naturals on the first beat of measure 40. This nause is merely a device which I have pointed out before, like taking a breath when singing, to make more effective the forte note which follows the

The forte continues with increasing volume and passion until it reaches its zenith in the fortissimo of measure 42; and then it begins to die down again from the middle of measure 43 and finally reaches a pianiseima in the second half of measure 47 Here, on the second beat of the measure, on the bass octave D-naturals, in the right hand there should be made a little pauselingering on the notes, as if loth to let them go. The reiterated D-naturals on the first be stressed in both hands. The tempo must

45 should be accented; also the A-natural in the broken chord in the bass of the same

And Calm Returns

THE DOPPIO MOVIMENTO trails bellished by ever more elaborate ornamen- and G-sharp in measure 60.

note, D-natural, and on the thirty-fifth note, A-sharp. These accents and pauses are used to give shape to the whole passage of notes.

In measure 56 an accent must be given on the trill in the treble; and the whole measure should be played rubato, but unexaggerated and with a little melancholy. On the second half of the first beat in measure 58 where the ornamentation starts on G-sharp in the treble, a portamento should be made between the G-sharp and the preceding E-sharp, the fourth finger on Esharp giving an impression as of sliding up to the next note. At the end of this ornathe last two notes of this measure 58 should quent stage scene.

62, until the end of this measure where each of the notes in the last sextuplet should each of the notes in the last sextuplet should be slightly emphasized. The last note in measure 62 of the right hand, which is a C-sharp, should be held a little longer than the others and be given the effect of sliding up to the final A-sharp in the treble, like an accomplished singer, or a fine violinst, would make a portamento in the ending

the exquisite descending triplet and sex- in green, leafy vegetables and in beef liver the exquisite descending triplet and supply the supply passages in the right hand, must be Copper, in minute quantities, is found in marine plants such as Irish Dulce. Phosenic plants such as Irish Dulce. ing tone, until in measure 62 it has become phorous is to be found in milk, fish me faint, almost to nothing, yet still with the eggs and in cereal grains. Iodine is found rhythm distinct and the outlines of the sex- in dulce. Additional metals in the body tuplets clearly defined so that the emphasis are manganese, aluminum, zinc and others on the last six notes falls naturally into in lesser quantity. the tone scheme. These final measures, in fact, should create the impression of the some ways one of the dark continents of mentation a rallentando must be made, and gradual falling of the curtain over an elo-medicine.

Next Month

THE ETUDE for OCTOBER, 1935, Will Include These Features Rich in Practical Interest

PADEREWSKI'S AMAZING



NARY ROMANCE

NIcolas Sionimsky, famous Russian-American conductor, composer and critic, has collected information upon this, the most peculiar romance in musical history, which will appear for the first time in THE ETUDE.

THE LOWERED SECOND SCALE STEP

In this article Dr. Percy Goetschius gives a very interesting and easily understood discussion of a harmonic device which has lent charm to many a widely known composition. There are many quotations from works of the masters, illustrating its use in their works.

LUDWIG DEPPE'S TECHNICAL PHILOSOPHY

Deppe, one of the most distinctive of all of the original thinkers upon plane technic, laid the foundation of much that we possess today in the art of beautiful plane playing. This article is in the remarkable series, "High Lights in the World's Famous Plane Methods," by Miss

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and second beats of the treble in measure be resumed on the first note of measure 59, and the bass in this measure and the following one should be made to sound as measure and on the first beat of measure much as possible like the muted brass inmeasure and on the first local of indicated possesses in the state of the fight hand; and the E in the bass struments in an orchestra—very distinct, 3. How did Chopin describe the Tempo yet muffled and mysterious.

An Eloquent Diminuendo

The DOPPIO MOVIMENTO trails ACH FIRST note of the descending tends with a termine or account of the descending tends with a termine or account of the descending tends with a termine or account of the descending tends with a termine or account of the descending tends with a termine or account of the descending tends with a termine or account of the descending tends it ends with a fermata or pause. The burst and 60 must be stressed; namely, the octave of emotion is spent, and the happy lyrical B on the last half of the second beat in melody resumes its graceful way, em- measure 59, and the G-sharp, D-sharp, B.

In measure 61, on the third and fourth The cascade of notes in the right hand sextuplet figures, there should be first a of measures 52 should start with slight slight decrescende, then crescende up to the natural, with a little pause on the twentieth continue in the similar figure in measure some good result."

SELF-TEST QUESTIONS ON MR. HAMBOURG'S ARTICLE

. Who first used the term Nocturne? Upon what quality did Chopin insist in the playing of his compositions?

Rubato 2

4. Into how many principal parts is the Nocturne in F-sharp major divided? What is the peculiar characteristic of Chopin's ornaments in this and all of his compositions?

Sir Henry Wood says, "Mechanical music has played the dickens with musical artists, but I am not despondent-in fact, I am very of measures 52 should start with slight stight accresscence, then cressence up to the cheerful. You cannot pump music cance, accents on the first, tourn and seventh life in the four million people without notes; namely, B-natural, A-sharp, and A-gentle rising and falling of the tone should into four million people without

Food and the Voice

(Continued from Page 543)

Sodium, iron, potassium, calcium and magnesium are indispensable to human life Calcium is found in milk, cheese, nuts spinach, turnips, cauliflower, carrots, cab-The whole of the last five measures, with bage and fruits. Iron is found in quantity

As for vitamins, the subject is still in Many important discoveries however, have been made, at first, empirically, of course, and later, scientifically. The voice student who realizes that his body is his musical instrument should be interested in the following classification of vitamins:

Vitamin A (Fat Soluble A) promotes growth, prevents and cures xerophthalmia reduces the incidence of pulmonary and other diseases, promotes longevity and cipal sources are: fresh, condensed, evanorated or dried milk, butter, egg yolk, cod liver oil (and other fish liver oils), alfalfa fresh or dried spinach, oysters, clams, kidney fat, liver, wheat germ, raw, canned or dried tomatoes, string beans, carrots, dandelion leaves and in many fats and vegetables. Green leaf vegetables contain more than those with lighter leaves.

Vitamin B prevents and cures beri-beri, promotes growth, promotes toxicity of the digestive tract, thus minimizing infection, and similar ailments. Its principal sources are brewers' yeast, bakers' yeast, tomatoes, cabbages, carrots, peas, navy beans, turnips, whole wheat, soy beans, dried eggs, milk solids, plant seeds (legumes and cereals). strawberries, oranges lemons, grapefruit, oysters, milk, liver and other animal

Vitamin C. The chief value of this is for the prevention of scurvy, which, with our modern dietary knowledge, is not a matter for the serious concern of many people. Its principal sources are: raw apples, bananas, fresh corn, eggs, escarole, oranges, raw spinach, raw and canned tomatoes, milk and various fruit juices.

Vitamin D is necessary for growth and prevents rickets. Its principal sources are: egg yolk, milk, cod liver oil, puffer fish liver oil, shark liver oil, irradiated milk and other substances.

Vitamin E cures certain forms of sterility. Its principal sources are: wheat embryo, commercial cottonseed oil, commercial olive oil and the seeds and green

leaves of plants.

Vitamin G is necessary for growth and nutrition in mammals of all ages. It cures pellagra and premature senility. Its principal sources, with the number of units to each ounce given, are: brewer's yeast (210-425), moist brewer's yeast, cake (75), liver (257), kidney (224), egg yolk (66), eggs (41), veal (43), beef (29), and milk (17).

A list of vegetables containing Vitamin G, with the number of food value units per ounce, is as follows: turnip tops (86), peas, dry (32), spinach (29), beet tops (29), water cress (29), cabbage (21) and lettuce (17).

Do not get into the habit of worrying about vitamins. Let the doctor do that, if you have need of special diet prescriptions. Note, however, the special attention given in the foregoing to fresh green, leafy vegetables, as well as carrots, milk and fish liver oils. These all have a signifi-

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